MOJO

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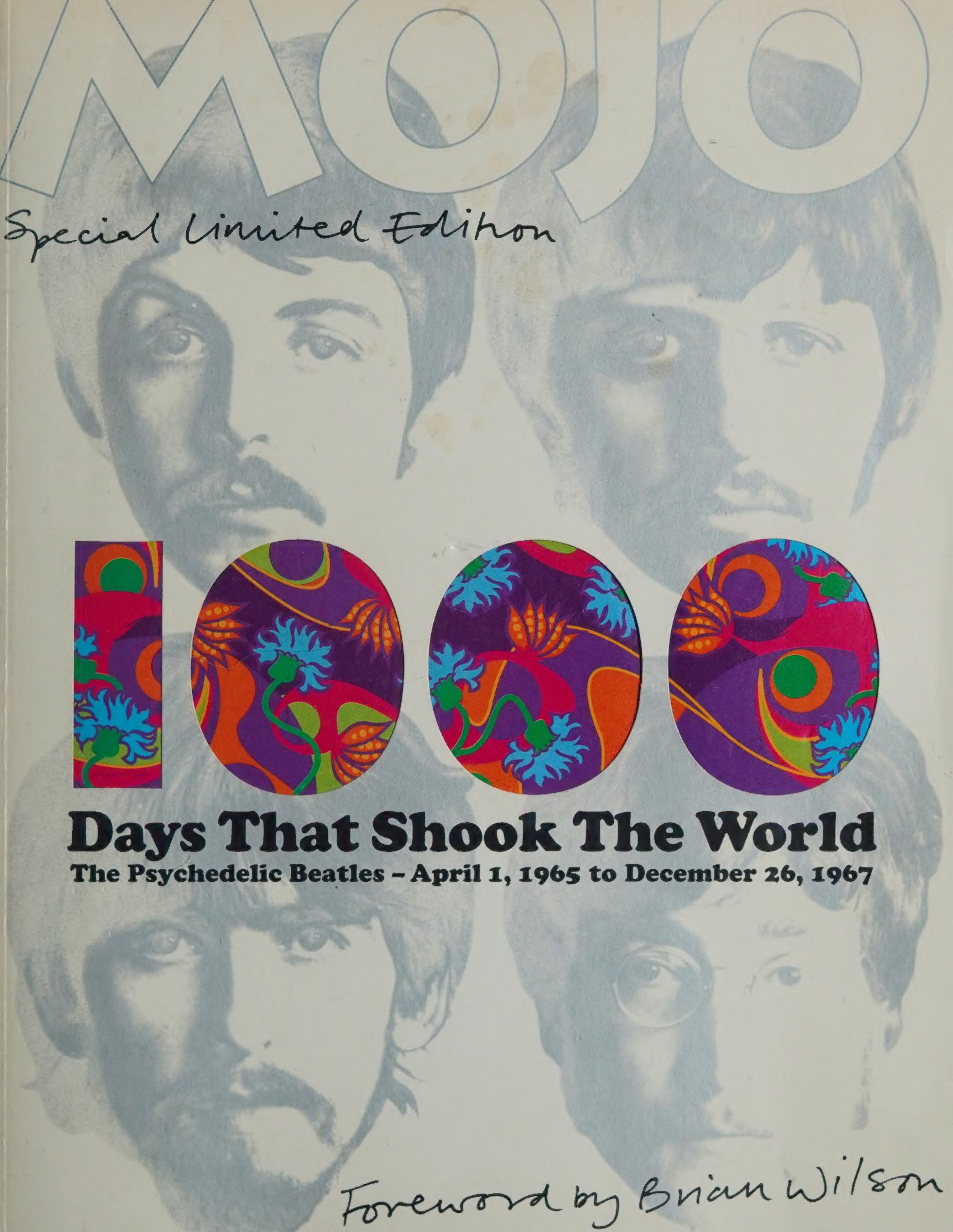
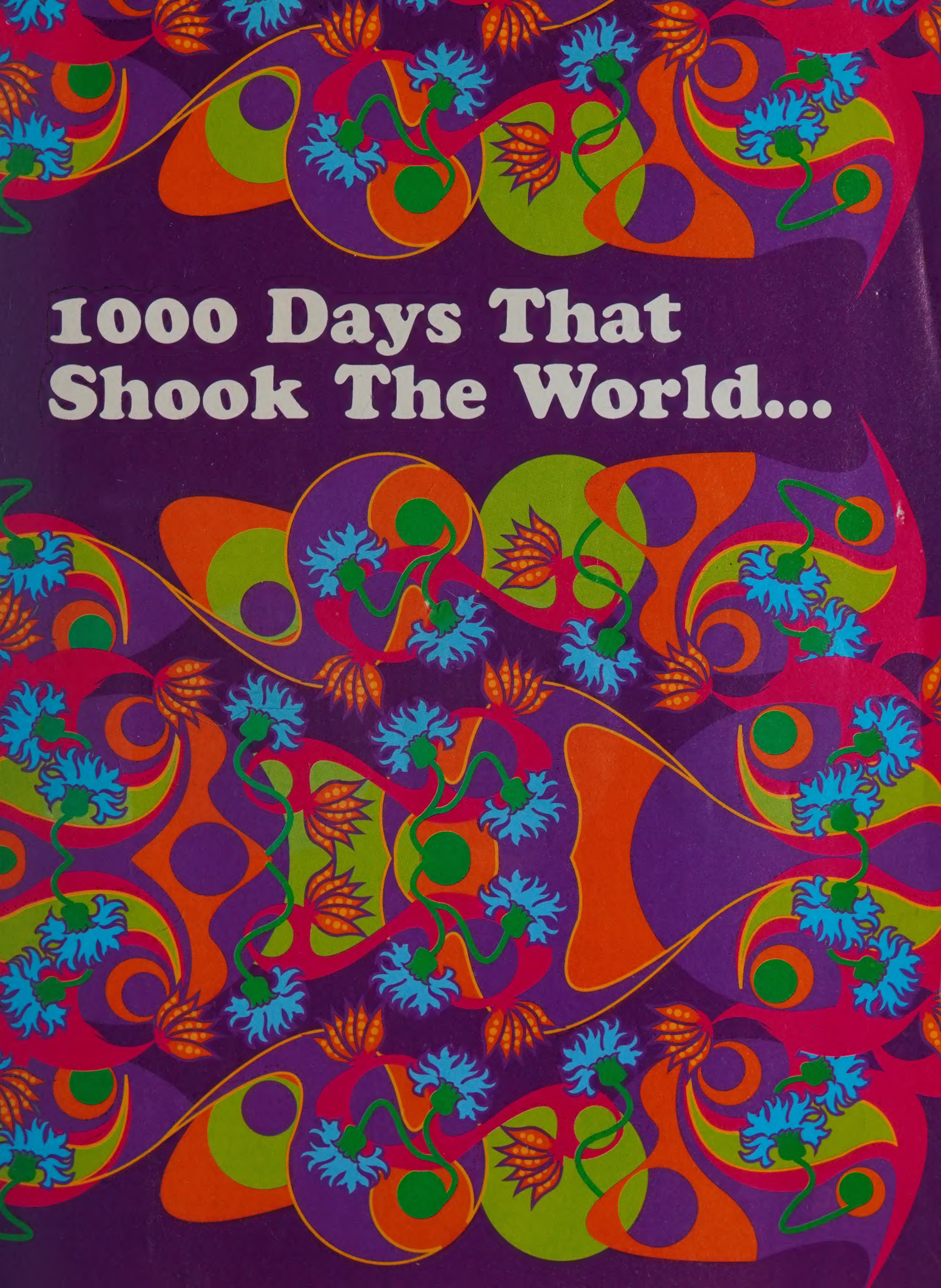


1000 Days That Shook The World

The Psychedelic Beatles – April 1, 1965 to December 26, 1967

Foreword by Brian Wilson

1000 Days That Shook The World...



Foreword

by Brian Wilson

THE FIRST TIME I HEARD THE BEATLES WAS ON the radio. I flipped. It was like a shock went through my system. The record I heard was I Want To Hold Your Hand. What got right to me was the electricity in their voices. It really turned me on. I said, 'I gotta know who that is'. Of course, I soon found out it was The Beatles. That first night, I listened to the record as a fan. But I immediately knew that everything had changed, and that if The Beach Boys were going to survive, we would have to really stay on our toes.

About a week later, I was amazed to find out The Beatles were on our label. I thought, 'My God! We're being invaded!' I called a meeting with Mike Love to discuss it. We said, 'We can't let them take us over. We can't let them beat us. We've got to compete with them'. For a while there, we felt really threatened. They kind of dominated the charts. [The Beach Boys' first single release in the face of Beatlemania, Fun, Fun, Fun, peaked at Number 5... the next, I Get Around/Don't Worry Baby went to Number 1.]

Like everybody in America, I'll never forget where I was the first time I saw The Beatles on The Ed Sullivan Show. It was 38 years ago this week, but it might just have been yesterday. It was so exciting to see them. And it was amazing to realize they were getting such a big sound from so few instruments. In those days, The Beach Boys onstage had the same instrumental line-up plus Mike as lead singer, but we certainly weren't making as much rock'n'roll noise as The Beatles. We watched them on Ed Sullivan at Marilyn's [Brian's first wife] parents' house. I was jealous. I was jealous of their electricity... the magnetism they had. They were such electrical performers. That was also the night that I learned their names from television. As the camera showed each Beatle, they flashed their name on the screen.

> "The Beatles have helped me a lot. I can't tell you how many times I've played their songs at my piano and they've melted my blues away."

After seeing them perform, I felt that there wasn't much we could do to compete onstage. What we could try to do was make better records than them. My father had always instilled a competitive spirit in me, and I guess the arrival of The Beatles aroused it.

Almost nobody will remember this, and I only have a vague memory of it, but in 1964, The Beatles and The Beach Boys sort of played a concert together. I think it was on closed-circuit. My group did our bit at NBC Studios in Burbank, California, and on the same night The Beatles were playing live back east. I think they went over better than we did, though.

Anyway, in 1964 and 1965, I knew that it was up to me to keep The Beach Boys competitive, and it felt like each time The Beatles released a record, it inspired me to try something new. Sometimes, like with Girl Don't Tell Me on our *Summer Days (And Summer Nights!!)* album, I even tried writing a Beatles song. The "you'll wri...i...ite" part that Carl sings came about after I heard Ticket To Ride. They definitely influenced the writing of that song.

In the fall of 1964, we went to England for the first time, kind of an 'American' invasion, and it was really exciting to be successful in The Beatles' home. But there was no feud or fight or anything. Music is love, and I always thought of The Beatles and The Beach Boys as a mutual admiration society. But we were in competition too, so when I hired their press agent, Derek Taylor, as our publicist, basically, I hired Derek because he had been The Beatles' publicist. He was a good guy. And very smart.

The first time I heard *Rubber Soul* I was at my house on Laurel Way. I was stoned on marijuana. A friend of mine came over and said, 'You gotta hear this album, you're gonna flip'. And I did. I absolutely flipped. I think I listened to it four times in a row. I was so blown out, I couldn't sleep for two nights. I can't explain exactly what it was that blew my mind. *Rubber Soul* was a collection of kind of like folk songs... somehow they were all strung

Ludwig
THE
BEATLES

The Beatles with Ed Sullivan, February 9, 1964, New York.

together. They mostly used the same instruments and made it happen with just those few instruments. It was the first time in my life I remember hearing a rock album on which every song was really good. Actually, it felt more like a folk record, lots of acoustic guitars and not a lot of drums. My favourites on the record were Girl and Michelle. [Brian obviously heard the US version of the LP that featured I've Just Seen A Face and It's Only Love, rather than Drive My Car, Nowhere Man, If I Needed Someone and What Goes On.]

Hearing *Rubber Soul*... well, it was really a challenge to me. And it was after I heard *Rubber Soul* that it all started. I told Marilyn that I was going to make the greatest rock album ever. That's how blown out I was over The Beatles. I had the feeling in my gut that I could do it. *Rubber Soul* got to my soul, and I wanted to do something as good as that. I just made up my mind to do something that expressed what was in my heart and soul. I didn't care about sales. I just cared about the artistic merit of it. And while I had already recorded some tracks for what would become *Pet Sounds*, it wasn't until after I heard *Rubber Soul* that I brought Tony Asher [the primary lyricist on *Pet Sounds*] on board. I knew what I wanted to say; I just needed somebody who could help me say it in a more complex way.

England really embraced *Pet Sounds* immediately. I was constantly hearing about how some pretty heavyweight musicians loved the record. That really cheered me up. And when I heard that Paul McCartney said that God Only Knows was the most beautiful song ever written, well... actually, I didn't really believe it. Of course, in the years since then, I've met Paul and he's told me how much that record means to him. I can't even begin to express how much his support of *Pet Sounds* means to me. It makes me want to continue to make music.

And Sir George Martin told me that when The Beatles heard *Pet Sounds* and Good Vibrations, it really caused them some concern as to how they were going to top our productions. That was pretty good stuff for the ego, I have to admit.

In 1967, Paul came to visit me in the studio. We were recording a song called Vegetables. I had some carrots and celery. He and Derek Taylor came by, and I gave Paul a carrot. He ate it while he watched us work for about 20 minutes, and then he invited me and Marilyn out into the studio, went to the piano and played us She's Leaving Home. We were blown away. Marilyn got tears. I almost did too.

When I heard the *Sgt Pepper* album, I knew that The Beatles had found a way to really take rock in a new direction. A psychedelic direction. I thought it was brilliant. I love With A Little Help From My Friends and that last chord on A Day In The Life scared the heck out of me.

Some of my favourite Beatles songs are Tell Me Why (I love Paul's bass line), Michelle, With A Little Help From My Friends and Let It Be. Paul's version of The Long And Winding Road too, I absolutely love it. All You Need Is Love is brilliant. And I love the humorous horn arrangement that George Martin did. In some ways, the 1960s seem so long ago, but in others, I feel like we need that spirit more than ever. I always agreed with the notion that "all you need is love". I sure wish the world would embrace that idea.

Anyway, since those days in the 1960s, I think The Beatles' music has come to mean more to me than ever before. Songs like Let It Be eventually became lifesavers for me. They've helped me a lot. I can't tell you how many times I've sat down at the piano and played Beatles songs and they've melted my blues away.

And since the 1960s, like The Beatles, The Beach Boys have gone their own ways. I've lost my brothers Dennis and Carl, and Paul and Ringo have lost their brothers John and George. My favourite John song was Across The Universe; that blew me out. And I've played My Sweet Lord at the piano a lot in the last couple of months. I love that song.

In recent years, our paths have crossed a few times. I sang on a track on a Ringo solo album. And Paul graciously inducted me into the Songwriters' Hall of Fame [in 2000]. In my opinion, he's one of the best songwriters ever and that made it one of the biggest moments of my career, one of the highlights of my whole life, right up there with the tribute that was done for me last year at Radio City. Sir George Martin came to New York [in March, 2001] for that. It sort of felt like he was there representing The Beatles, and he said so many unbelievable things about me. He's very cool, and obviously, a great arranger and producer.

For me, nothing has or ever will top The Beatles. I love all their records and I never get tired of hearing them. Thank God they came along when they did.

Love & Mercy,

Brian Wilson
Los Angeles
February 2002

PHOTO: MICK HUTSON/REDFERNS

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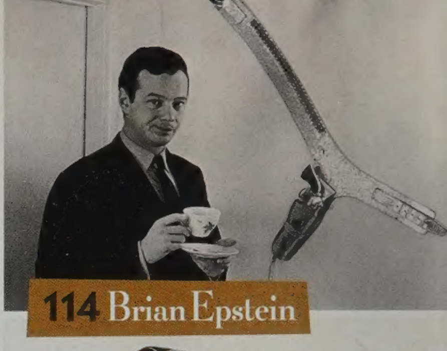
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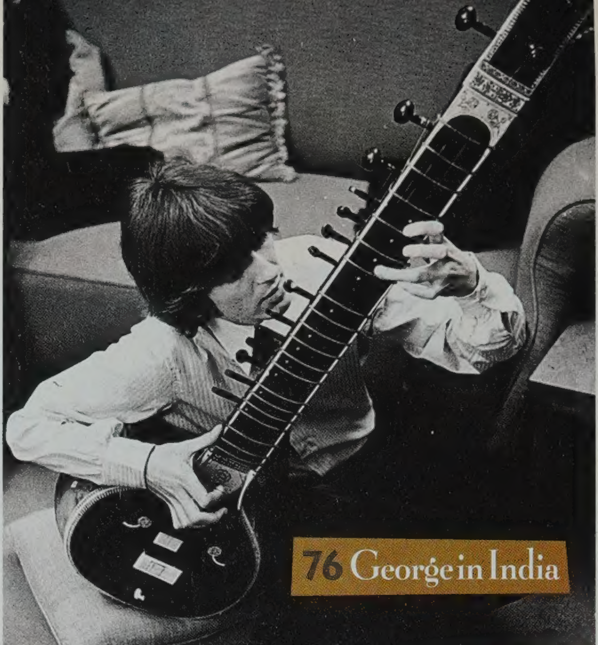
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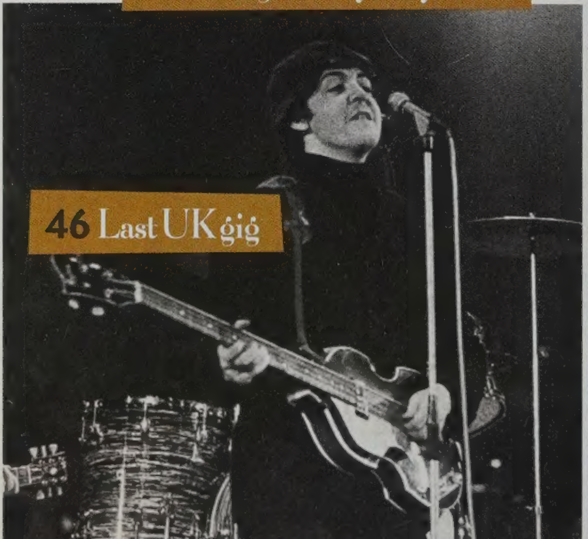
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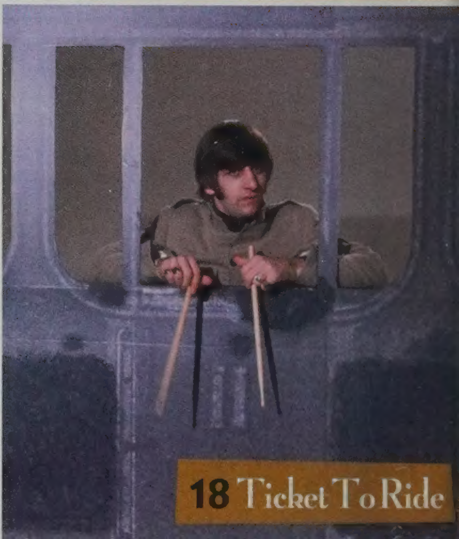
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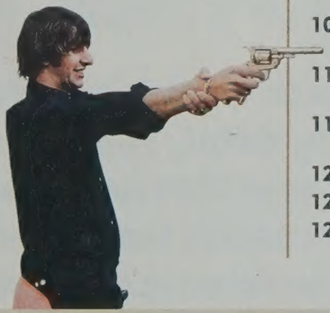

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ALSO COLOUR PIX OF CLIFF·DAVE BERRY·JOHN LEYTON
PLUS EXCLUSIVE STORY & PIX ON

1965

The Beatles started 1965 by making Help!, but by the end of the year they had made a huge creative leap forward with the release of *Rubber Soul.* Along the way they met Elvis, received their MBEs and played in front of a record-breaking crowd at Shea Stadium. And Paul managed to find the time to record a little number called Yesterday.

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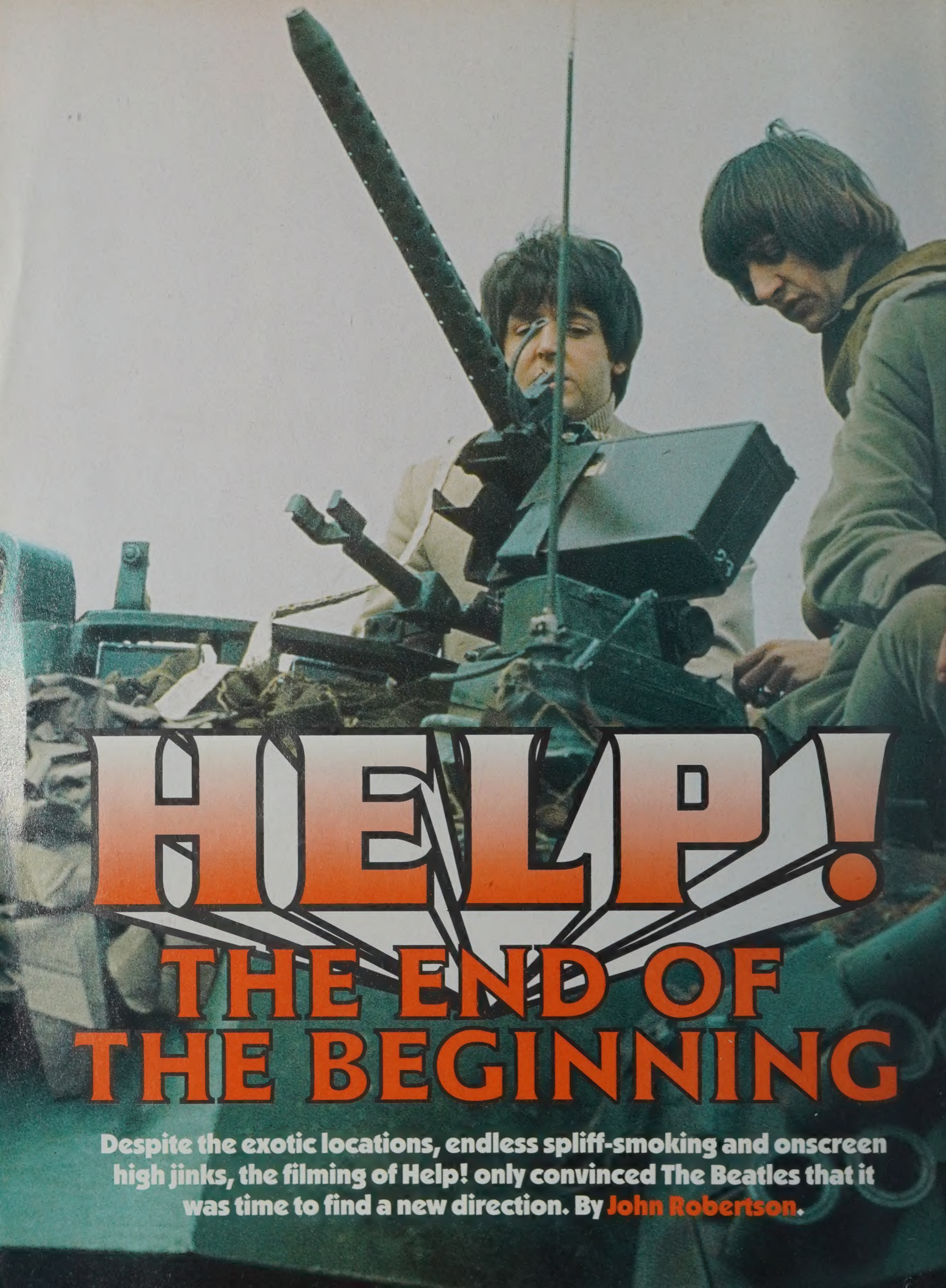


HELP!

THE END OF THE BEGINNING

Despite the exotic locations, endless spliff-smoking and onscreen high jinks, the filming of Help! only convinced The Beatles that it was time to find a new direction. By John Robertson.

Young gunners: the Fabs take a break during the filming of Help!, Salisbury Plain, Wiltshire, March, 1965.

PHOTO: REX

ON THE EVENING OF DECEMBER 9, 1980, BRITAIN was struggling to adapt to the news of John Lennon's murder in New York, little more than 12 hours earlier. Desperate to mark the event, BBC TV's schedulers reached for the only available footage of The Beatles, their cavalier 1965 feature film, Help!.

It threatened to be a masterstroke of bad taste, commemorating a fallen hero with a banal comedy movie. Yet for grief-stricken Lennon fans across the country, Help! provided strange relief. Far removed from reality, it conjured up a nostalgic, comforting world, in which The Beatles were still fab, still four.

It was an ironic afterlife for a movie which had been designed to prolong the initial rush of Beatlemania, but actually preserved the moment when it began to decay. The black-and-white pseudo-realism of A Hard Day's Night gave way to a Technicolor adventure in which The Beatles emerged as (in Lennon's famous phrase) "bit-players in our own movie".

A Hard Day's Night had cost £120,000 to make in spring 1964, and grossed more than $13 million worldwide. Under the circumstances, United Artists' budget for its successor, some £400,000, was still a little miserly, yet it seemed like a fortune for the production team. Producer Walter Shenson duly promised that "the film will look spectacular".

In place of Alun Owen's documentary-style script on A Hard Day's Night, The Beatles' second film was intended from the start to be a comic romp. Shenson hired the Paris-based American writer Marc Behm to write the screenplay; he obliged with a freewheeling fantasy requiring location shoots around the world.

As before, The Beatles themselves had no input into the content or design of their film. In December 1964, they were unable even to control the chaos of their Christmas Show, a mix of music and comedy skits which they performed for three weeks at the Hammersmith Odeon. Dressing up night after night for an Abominable Snowman sketch, the non-existent punchlines of which were drowned in adolescent screams, the group vowed never to become involved in something so banal again.

Exhausted after a year of international celebrity and numbing pressure, The Beatles had lost their enthusiasm for fame. The jacket of their latest LP, *Beatles For Sale*, revealed four smartly dressed, unbearably jaded faces who had witnessed the realisation of their every fantasy and discovered that both financial and physical pleasures were compulsive but empty.

"The whole Beatle thing was just beyond comprehension," said Lennon of this period. "I was eating and drinking like a pig, and I was fat as a pig, dissatisfied with myself."

None of their satiated boredom was evident to the era's pop pundits, the doyen of whom, Derek Johnson of the New Musical Express, greeted *Beatles For Sale* as "rip-roaring, infectious stuff, with the accent on beat throughout". The gulf between his ears and The Beatles' was displayed when he selected Mr Moonlight, a barely passable makeweight, as "the most ear-catching track on the LP". With even their failures acclaimed as triumphs, The Beatles could be forgiven their cynicism.

In his search for idealism, Paul McCartney landed on politics. In an era when popular entertainers rarely commented on national affairs, he made a defiant stand against racial prejudice. "It's daft looking upon coloured people as some sort of freaks," he declared that December. "Before we went to the US, someone told us that they might try to segregate the audiences. We stuck in a clause, just in case."

With the filming schedule about to be unveiled, McCartney conceived a way for this entirely frivolous project to aid the anti-apartheid movement in South Africa: "I may be putting my foot in it, but it would be an idea to give them the proceeds from the premiere of our new film."

Lennon was no less outspoken on the subject of politics, though his idealism was less easy to distinguish. He told journalist Ray Coleman that although he was a socialist at heart, he was coming to realise that he would be forced to vote Conservative at the next election. "After all," he added apologetically, "you have to look after your money, don't you?"

Cash was a common preoccupation for The Beatles that winter, not just for the newly Tory Lennon or the man popularly described as "the money Beatle", George Harrison. Having spent almost two months in America that year, the group now discovered that both US and UK authorities wanted to claim tax on their entire 1964 income. "Our position is that we await the two governments coming to a decision on the matter," noted their American lawyer and financial adviser, Walter Hofer. "We're not resisting the tax, we just don't want to have to pay it twice."

THE DECISION TO FILM THE EARLY SCENES OF HELP! IN the Caribbean – specifically the British colony of the Bahamas – may not have been made on strictly artistic grounds. The Beatles' lawyers were keen to investigate the country's status as a tax haven for British nationals, and the movie project was a perfect cover story.

While the money men wheeled and dealed, The Beatles wallowed in the rare luxury of six weeks' comparative rest. John Lennon assembled the pieces for his second book, and toyed with the idea of making a spoken-word LP of extracts from In His Own Write. Lennon, Paul and George stockpiled songs for the movie soundtrack. And Ringo married his long-time girlfriend, Maureen Cox. Collectively the group declined an invitation from the Queen to perform at the Windsor Ball. Music publisher Dick James revealed that both Lennon and McCartney had earned £1 million during 1964 from their songwriting royalties alone.

The Beatles industry purred gently into the new year, while the group prepared for the Bahamas by recording a batch of songs which would be heard in the movie – among them Ticket To Ride, You're Gonna Lose That Girl, I Need You, Another Girl and The Night Before.

One of the new songs reached further into its composer's psyche than anything The Beatles had recorded in the past. Amongst the peppy teenbeat which would fill the Help! soundtrack was Lennon's maudlin You've Got To Hide Your Love Away, an exercise in self-pity and Dylan pastiche. "It's the sort of song you sing a bit sadly to yourself, 'Here I stand, head in hand'," he reflected shortly before his death. "I started thinking about my own emotions – I don't know exactly when it started, like I'm A Loser or Hide Your Love Away or those kind of things. Instead of projecting myself into a situation, I would try to express what I felt myself, which I'd done in my books. It was Dylan who helped me realise that."

Four days after recording You've Got To Hide Your Love Away, The Beatles had to report for movie duty – a project which promised little outlet for emotional honesty. After A Hard Day's Night, which had been filmed entirely in and around London, the exotic locations on the second movie seemed to offer a welcome relief from the pressures of Beatlemania – although the group were to discover that few territories had escaped their lure. Yet these colourful settings pinpointed one inherent flaw in the venture: the dramatic realism of their first movie was being sacrificed in favour of fantasy and decorative backdrops.

"Help! was a straitjacket of a film for The Beatles," reckoned their co-star in both movies, Victor Spinetti. "They had to act out parts, and they weren't really happy about it." Not that their roles were exactly taxing: having played cartoon facsimiles of their real selves in A Hard Day's Night, they were simply required to repeat the process, this time overseas. What's more, aside from Ringo – delegated as the focus of the tenuous plot, in honour of his movie-stealing (and alcohol-fuelled) riverbank scene in A Hard Day's Night – Behm's script required nothing more difficult from The Beatles than to spiel out one-liners on cue.

Director Dick Lester had impressed The Beatles on the set of their first movie with his tales of working with the Goons, and his manic energy. Given a much larger budget second time around, he was keen to accentuate his artistic strengths, and add a madcap, surreal edge to the proceedings. This ought to have chimed with The Beatles' oddball sense of humour, but instead they felt themselves increasingly alienated ➻

PHOTOS: REX/CHRIS KINDAHL/ROBERT FREEMAN/CAMERA PRESS/PICTORIAL PRESS

Doing it for the kids: Salisbury Plain, Wiltshire, May 3, 1965.

> "We were smoking marijuana for breakfast. The best scenes were when we were lying on the floor, unable to say a word." **JOHN LENNON**

On the rocks: Macca plays up to the camera, New Providence, Bahamas, late February, 1965.

[illegible] in the grass, literally.

Obertauern, Austria, March 14, 1965.

from the creative process. "The movie was out of our control," Lennon moaned. "With A Hard Day's Night, we had a lot of input. But with Help!, Dick didn't tell us what it was about. Maybe that was because we hadn't spent a lot of time together since we made A Hard Day's Night."

Not that Lester claimed to be pursuing any private agenda. "You'll find nothing new about Help!," he told reporters. "There's not one bit of insight into a social phenomenon of our times."

The Beatles' half-hearted enthusiasm for the film wasn't boosted by their keen awareness of their limitations. "We can't act, you know," Paul admitted before the first day's shoot. John concurred: "Whoever cuts it makes it look as though we're nearly acting, but we're not."

Once on location, both director and stars struggled to find common ground. The Beatles found it hard to disguise their reaction to the script. "It's a mad film – at the moment, making it, it's mad," McCartney commented. Naivety and adrenalin had combined to pull the group through the tight shooting schedule for A Hard Day's Night. But, as Dick Lester recalled, "Help! took longer. We had more time, and lots more money. But during the filming, The Beatles discovered marijuana. There was lots of smiling." Lennon confessed that, "By then we were smoking marijuana for breakfast. The best scenes were those when we were sprawling on the floor, unable to say a word." Lester's early rushes suggested otherwise.

The joints were first lit on the long flight from Heathrow to Nassau, and were only extinguished when the cameras were actually rolling. To the outside world, however, Beatlemania was continuing as usual, with thousands of fans gathering at the airport to see the group off. "You couldn't hear the sound of the jet engines because of the screams of our fans," Victor Spinetti remembered. "George looked at me with a big smile and said, 'I'm so glad you're in this film with us, Vic, cos me mum fancies you'."

> **"Ringo emerged as the most promising in terms of screen potential. He found it easy to pull faces." TONY BARROW, PRESS OFFICER**

Also on board the plane was actress and satirist Eleanor Bron, an elegant and acutely intelligent young woman who was the star of the TV show Not So Much A Programme, More A Way Of Life. "You couldn't help being a little in awe of The Beatles," she admitted. "But they don't like that at all." The feeling was reciprocated by Lennon, who found in Bron the same qualities he also relished in folk singer Joan Baez, journalist Maureen Cleave, and ultimately Yoko Ono: emotional strength, beauty, brains and acid wit. The film script required Bron to flirt incessantly with McCartney, and for her come-ons to be intercepted by Harrison; but it was Lennon who was most entranced by her.

FILMING BEGAN THE DAY AFTER THEIR ARRIVAL, February 23, 1965, and continued without a break for the next two weeks. The Beatles were called at six every morning, splashed away their dope haze with a dip in the Caribbean, prepared a glass of fresh lime juice, and then attended to the day's filming. Between takes, they were forced to shelter beneath umbrellas, as McCartney explained: "In Nassau we had to keep out of the sun because the scenes we did out there come at the very end of the film, and it would look funny if we were all brown and tanned in the snow sequence which you see earlier on and then pale and unhealthy in the Bahamas bit."

Lack of sun wasn't the only obstacle to The Beatles' enjoyment. "The trouble with Nassau," Harrison complained, "was that spectators didn't wait until the end of each scene. They were walking up to us for autographs as the camera was still rolling." Hence his sharp response when one of the extras recruited for the movie, an 18-year-old American student called Mark Vidalis, asked George for his signature between takes. "He was a little short-tempered that day," Vidalis noted, "and he turned me down. He seemed to be rather tense."

Producer Walter Shenson reckoned that some of the tension was caused by insecurity: "The strong supporting cast bothered The Beatles. They felt that they were merely puppets being pulled around on strings and that these very fine actors, like Leo McKern, were actually the stars. I disagreed totally. It was The Beatles who made it work. Their personalities were far stronger than any of the actors. But The Beatles felt that A Hard Day's Night was their movie, and that Help! wasn't."

Already a close friend after they had made A Hard Day's Night together, Victor Spinetti was an exception to The Beatles' distrust. As he explained, there were other reasons for certain members of the group to view the Bahamas experience with mixed emotions: "The first day of filming was almost the end of the film and the end of The Beatles. We were filming on a yacht and I was playing the part of a mad scientist trying to cut the ring off Ringo's finger. He escapes me, dives off the yacht and falls 30 feet into the sea. They had a bunch of people watching the area for sharks, so Dick Lester said, 'Let's do another shot'. They dried Ringo off and he was shivering because it was out of season and very cold. We did another take and another, and after the third take, Dick said, 'Let's do another'. Ringo said, 'Do we have to?'. Dick said, 'Why?'. Ringo said, 'Because I can't swim'. Dick went white and said, 'Why on earth didn't you tell me?'. Ringo said, 'Well, I didn't like to'."

Marc Behm's script revolved around the drummer's penchant for wearing rings. The audience was required to believe that he had been sent a sacred oriental ring by an admirer, and that Indian religious fanatics were prepared to kill him to get it back. Behm had inserted some gentle satire about the Church of England, the mid-'60s "brain drain" and Britain's growing reputation for scientific incompetence, but most of this material was reserved for the professionals. The Beatles were left to make the best out of being their own caricatures.

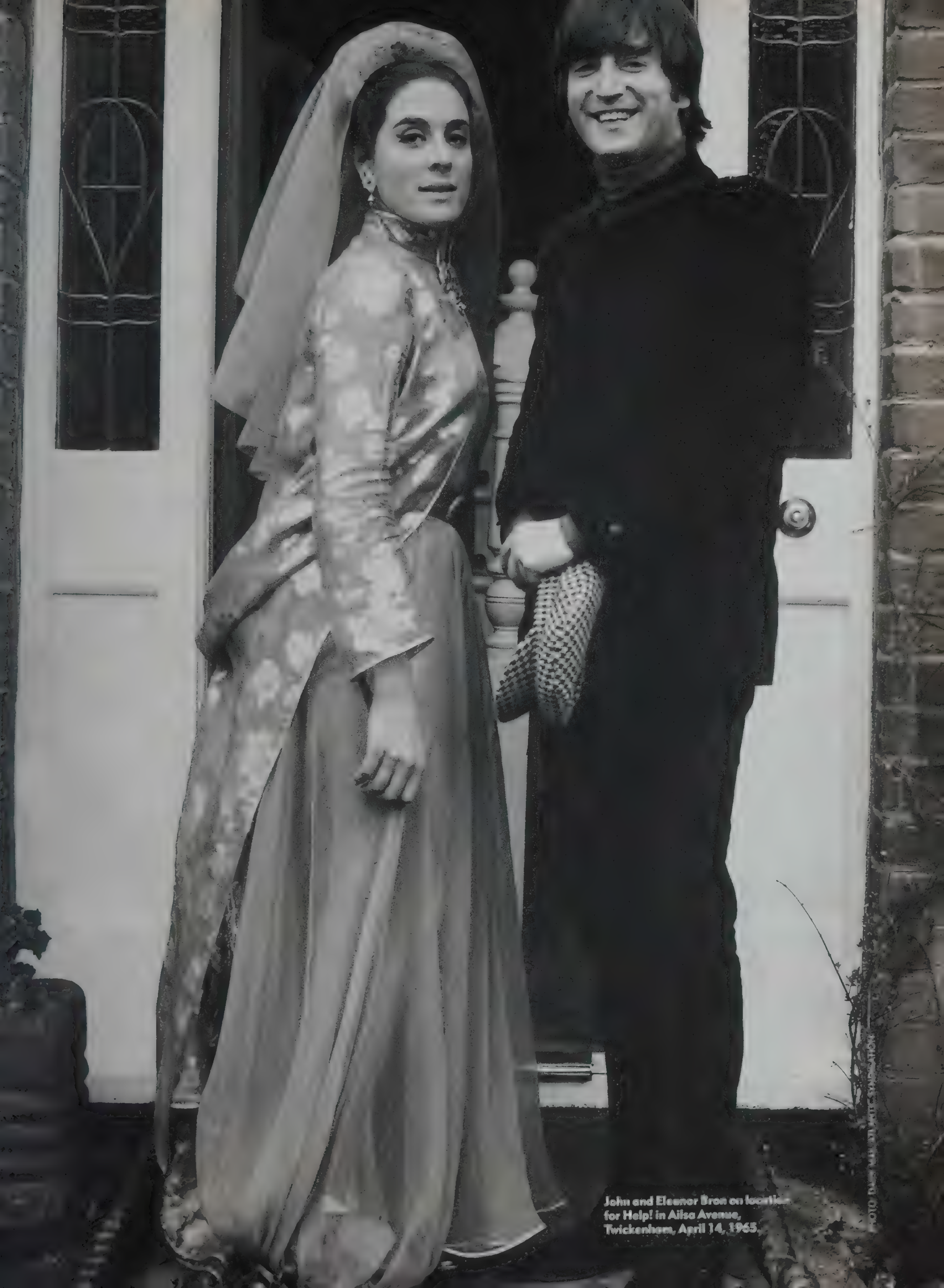
"Ringo emerged as the most promising in terms of screen potential," reckoned the group's press officer, Tony Barrow. "He was naturally good at comic mime and found it easy to pull faces. There were elements of likeable lunacy in his personality which lent themselves to movie photography. Paul was the keenest when it came to working in front of the cameras. He was a natural actor, anyway, the one most likely to bring a dull photo session to life with a few well-timed gesticulations."

To Barrow's eyes, McCartney's enthusiasm wasn't shared by his songwriting partner: "John was restless during filming. He found it a bit tedious because it took so long to put each scene together." Lennon stated it more starkly: "It was my fat Elvis period. You can see in the movie. He – I – is very fat, very insecure, and he's completely lost himself."

Neither a natural actor nor a screen magnet, George Harrison was given the slimmest role. He was eager for distraction, but ironically the significance of what might have been his most portentous encounter in the Bahamas only became obvious to him much later.

"We were waiting for instructions," he recalled a decade later, "and Swami Vishnu Devananda walked up. He was the first Swami I met, and he obviously knew we were there. He told me years later that whilst meditating he had a strong feeling that he should make contact."

Lennon takes up the story: "This little yogi runs over to us. We didn't know what they were. He gives us a little book each, signed to us, and ➻



John and Eleanor Bron on location for Help! in Ailsa Avenue, Twickenham, April 14, 1965.

PHOTO: [illegible]

PHOTOS: REX

it was on yoga. We didn't look at it. We just stuck it along with all the other stuff that people give us." Harrison conceded that, "I did not look at it in detail for some time, but at a later date I found the book that he had given me all those years before, and I opened the cover, and it had a big OM on it. He was from the Forest Hills Academy in Rishikesh."

If Harrison could date the making of Help! as his accidental introduction to Indian philosophy, Lennon had less rewarding memories: "The most humiliating experience for me was sitting with the Governor of the Bahamas, and being insulted by these fucking jumped-up middle-class bitches and bastards who would be commenting on our work and our manners. I was always drunk, insulting them. I couldn't take it. It hurt me so I would go insane and swear at them. It was a fucking humiliation."

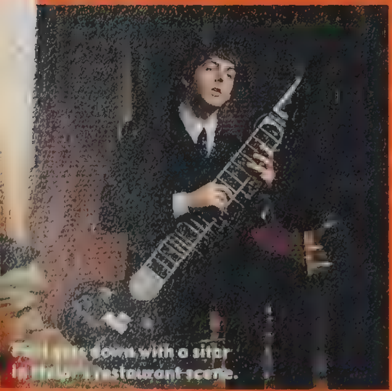
Though Lennon was commenting on his distaste for The Beatles' social duties all over the globe, his mention of the Governor – to be precise, the Governor-General – of the Bahamas wasn't accidental. One scene required The Beatles to cavort through an old army barracks, which they assumed was uninhabited. But Lennon and Spinetti peeked through the shutters of one building, and were horrified to see that it was packed with disabled children and old people, barely clothed, and living in squalor. The set for their fantasy romp was the local hospital for the mentally and physically handicapped.

The incident roused Lennon's always ambiguous obsession with what he called "spastics". Onstage at the height of their fame, he often treated audiences to his contemptuous impression of a "spastic", pitched midway between Frankenstein's monster and a drooling baby. "Spastics" or (another favourite Lennon term) "cripples" were regularly brought to The Beatles' dressing-room before concerts, "as if they thought we could cure them", Lennon complained. The group were generally polite, while rudely mocking their disadvantaged fans as soon as they were out of earshot.

In Nassau, The Beatles were chauffeured back from the hospital to a lavish reception at the Governor-General's residence. "All these people, in their posh accents, were saying, 'Oh, which one is Ringo?'," Spinetti recalled. "'Is he the one with the nose?'. And they would push it, just to make sure it was real. Frightfully rude."

Introduced to the Bahamian Minister of Finance, Lennon's civility snapped. "We were filming today in what we thought was a deserted army barracks," he snapped at the bewildered politician, "but it turned out to be a place full of old people and spastics. It was disgusting. So how can you justify all this lavish food?" Conversation dwindled and died, as the Minister attempted to explain his role in Bahamian affairs, and Lennon, fired by wine, challenged him in increasingly vitriolic terms. "When we left the next day," Spinetti recounted, "there were headlines: 'Lennon insults the Governor-General'. We were practically thrown off the island."

go and his 'sacrificial ring'.



Paul gets down with a sitar in the [illegible] restaurant scene.

Paul and Ringo get the horn in Salzburg.

ON MARCH 11, 1965, THE BEATLES RETURNED TO London; two days later, they were on another plane to Salzburg, in Austria. There they were met by 1,000 fans and a small group of Beatle-bashers wearing armbands saying: 'Beatles Go Home'. "We didn't notice they were there," Harrison told reporters during a press conference. Their media duties fulfilled, the group travelled to Obertauern, where they stayed in the Hotel Edelweiss.

To ensure their interest in the Alpine film shoot, Shenson had hired Miss Austria 1964, Gloria Makk, as The Beatles' ski instructor and translator. Beatle partners Cynthia Lennon, Patti Boyd and Maureen Starkey were compensated with their own hunky trainer, one Andy Krallinger.

Also on set were four screen doubles, for any scene which required the group to do more than ski very slowly in a straight line. So convincing were these stand-ins that they were regularly pestered for autographs, while Maureen Starkey approached Ringo from behind, threw her arms around him and planted a smacker on his cheek – only to discover that she'd embraced the fake Ringo, Hans Pretscherer.

Aside from a set piece involving the sport of curling, some girls and a fiendish bomb, the Austrian filming mostly featured The Beatles falling over in the snow. Their road manager, Mal Evans, was less fortunate: his cameo role in the movie required him to emerge from a hole in the ice clad only in his trunks, asking directions towards England. After several dips in the frosty water, he came close to losing consciousness for his art.

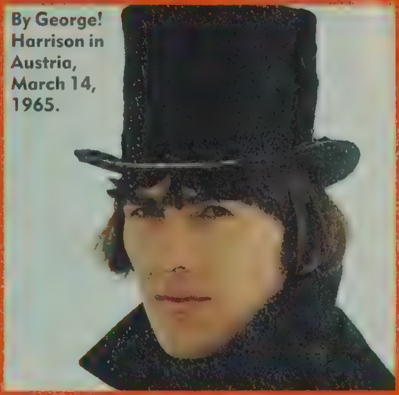
After hours at the Edelweiss, The Beatles made their own entertainment. An impromptu jazz trio of Lennon (guitar), McCartney (drums) and Lester (piano) was formed, while on one memorable night The Beatles marked the birthday of the movie's assistant director by playing a full two-hour set of their own hits, rock'n'roll standards and even ballads like Summertime, which they hadn't played since the Cavern. It was their only live appearance in Austria, staged solely for the cast and crew.

Meanwhile, the group's interest level continued to sag. "Paul was the only Beatle who saw any visions of a long-term movie career for himself," Tony Barrow reflected. "Ringo was delighted to find himself much closer to the centre of activity than he had ever been in the recording studio. But John and George solved their boredom problem by creeping off whenever they were not required on set."

When filming transferred to England on March 24, various distractions emerged to cloak their boredom. "We were waiting to shoot a scene in the restaurant when the guy gets thrown in the soup," Harrison recalled, "and there were a few Indian musicians playing in the background. I remember picking up the sitar and trying to hold it and thinking, 'This is a funny sound'. Then somewhere down the line I began to hear Ravi Shankar's name." Like his brief encounter with the Swami, this chance collision of cultures would have unimaginable repercussions.

The English film schedule was centred around Twickenham Studios, with brief location shoots on Salisbury Plain (where The Beatles mimed to the accompaniment of 3 Division's Centurion tanks); the stately home of Cliveden (masquerading as Buckingham Palace after Her Majesty refused to let the group inside her home); and the City Barge pub near Kew Bridge. Between scenes at Twickenham, McCartney doodled at a piano which had been installed for his benefit, vamping the same few lines over and over again – a haunting melody, matched to some banal lines about scrambled eggs. "If you play that bloody song any longer," said Dick Lester finally, "I'll have the piano taken off the stage." Only after the film was completed did the song metamorphose into Yesterday.

Ringo: Mr Tambourine Man.



By George! Harrison in Austria, March 14, 1965.

John: losing himself in music.

Titles had been a constant preoccupation among the crew and stars from the beginning. A Hard Day's Night had been slated to appear as Beatlemania until Ringo's brain coined the appropriate phrase. Late in 1964, Lennon had noted another Starr malapropism, "Tomorrow never knows", and filed it away as a potential film title. "We still have to write a title number," McCartney said before filming began, "which could be difficult because the film doesn't have a title yet." The shooting script simply called the movie Beatles Two. The group suggested High-Heeled Knickers, parodying Tommy Tucker's recent R&B hit, High-Heeled Sneakers. Shenson pushed for The Day The Clowns Collapsed. Harrison countered with Who's Been Sleeping In My Porridge, which was at least amusing. But the consensus among Shenson's staff was that the most suitable offering was Eight Arms To Hold You. When Ticket To Ride was issued as a single in the States that March, the small print boasted that the song could be heard in the movie of that name.

But Eight Arms To Hold You held no promise as a song title, and so it was with some relief that Lennon and McCartney greeted the idea of Help! – prompted, so the PR people claimed, by The Beatles' response when they first met one of their co-stars, Raja the famous man-eating tiger. As he had done with A Hard Day's Night the year before, Lennon won the race to pen the appropriate song.

Thanks to Lennon's revisionism, the creation of the song Help! has passed into Beatles mythology. "I just wrote the song because I was commissioned to write it for the movie," he said. "But later, I knew I really was crying out for help." But no one connected with the group recalls him ever mentioning anything of the kind at the time, even in private; the link only seems to have become apparent after his gruelling course of Primal Scream therapy in the summer of 1970.

A more relevant inspiration for some of the song's lyrical imagery may have been the desire to impress a strong and beautiful woman. "I remember the journalist Maureen Cleave asked me, 'Why don't you ever write songs with more than one syllable?'," Lennon revealed. "So in Help! there are two- and three-syllable words, and I very proudly showed them to her, but she still didn't like them."

However conscious or not Lennon was of his own creativity, the final weeks of filming in April and May found him exposed to a succession of unexpected stimuli. The first was his baptism into the turbulent waters of acid, in the company of his wife Cynthia and George Harrison – all of whom were inducted into the LSD community by the unlikely figure of Harrison's dentist. Almost simultaneously, Lennon was visited at home by an unwelcome reminder of the past: his long-vanished father Freddie. "Where have you been for the last 20 years?" Lennon snapped as he opened the front door. Cynthia's natural generosity secured Freddie a place in the Lennon mansion for a few days, until his father's burgeoning interest in John's finances convinced the son that this was one ghost who should be banished from the house.

"It was my fat Elvis period. You can see in the movie. He - I - is very fat, very insecure, and he's completely lost himself." JOHN LENNON

With each passing month, The Beatles slipped further away from the image they had been asked to portray in Help!. Filming ended on May 15, 1965, by which time Harrison was beginning to investigate Indian culture, McCartney was steeping himself in Ginsberg and Kerouac, and Lennon was veering between depressive self-analysis and narcotic bliss. Ten weeks later, on July 29, they attended the gala premiere of their movie in London's Leicester Square, and struggled to remember who they'd been.

Their alienation from the project wasn't helped by its downbeat reception in the press. The Daily Express was one of the few dissenting voices, announcing that "Mr Lester's direction is a joy to watch. And The Beatles are the closest thing to the Marx Brothers since the Marx Brothers."

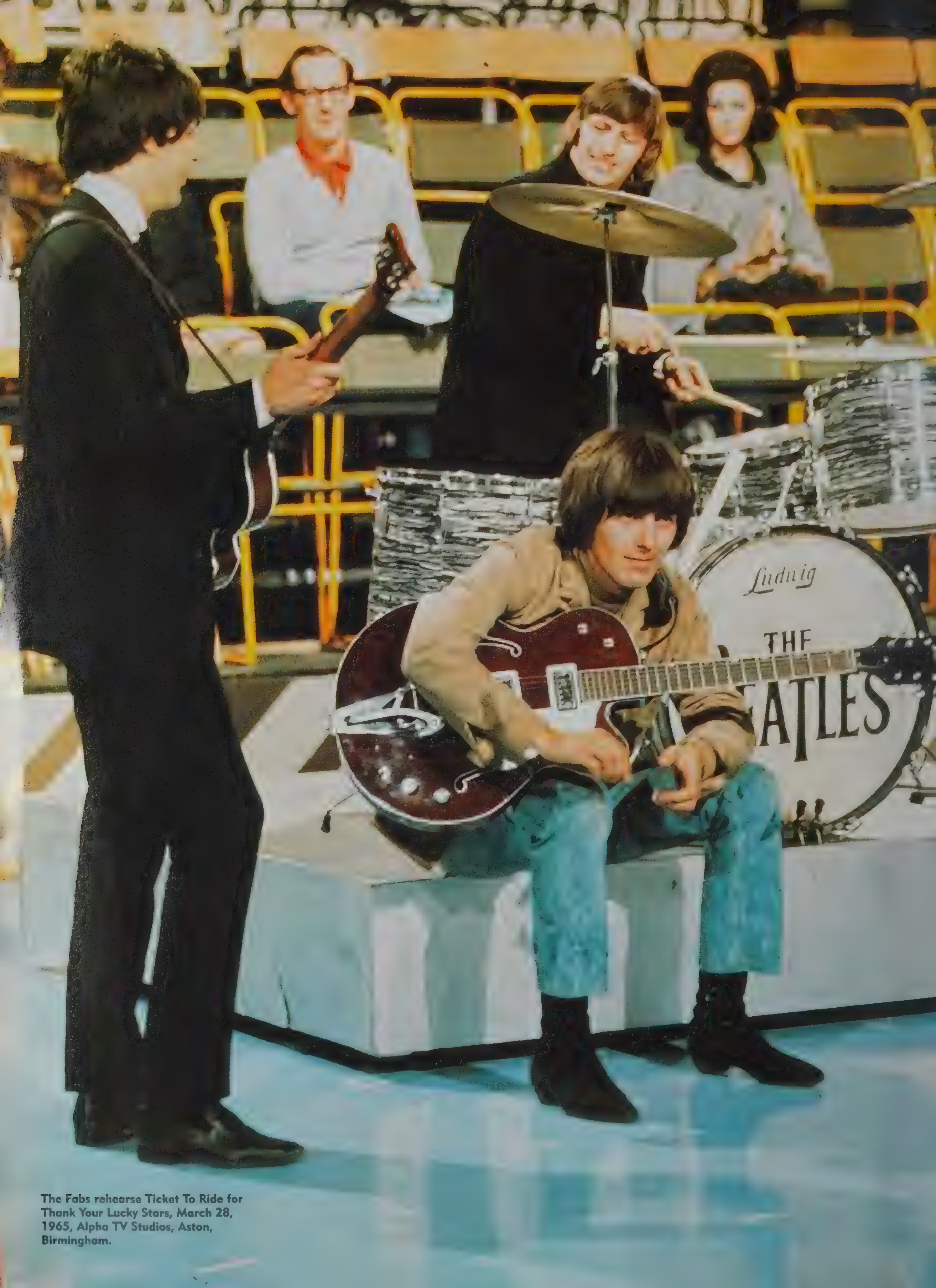
The best-selling paper of the period, The Daily Mirror, thought differently: "The film leaned heavily on the likeable vacant grin of John Lennon, the smooth charm of Paul, the long-haired good looks of George, and the darkly villainous looks of the Long-Nosed One," proving that tabloid journalists were just as cruel in 1965 as they are today. "This was not enough to carry a movie, in my view."

The Beatles had attended a private viewing in mid-July, cushioning themselves with copious joints beforehand. "When we first saw the film, we were knocked out," Harrison said defensively, "but obviously some people weren't. The whole thing is a fast-moving comic strip, just a string of events." After the premiere, Lennon was prepared to admit his doubts: "Help! as a film was like Eight Days A Week as a record. A lot of people liked the film and a lot of people liked that record. But neither was what we really wanted. They were both a bit manufactured. The film won't harm us, but we weren't in full control." By 1980, his verdict had hardened: "It was just bullshit."

"I'm sorry John felt that way," responded the film's producer, Walter Shenson. "It would have been easy for me to defer to The Beatles on matters of taste, because I didn't want anything to offend 11- or 12-year-olds. The boys were very progressive, ahead of the average mentality. I could easily have let them make a surrealistic movie."

Help! did achieve one thing: it convinced The Beatles that they didn't want to make another lightweight buddy movie. Plans for the group to star in an adaptation of Richard Condon's western novel, A Talent For Loving, were quietly dropped. It would be two years before The Beatles appeared together in front of film cameras again; when they did, they concocted the "surrealistic movie" that had been Walter Shenson's nightmare. Meanwhile, Help! remained as the last flourish of innocent Beatlemania, the tapestry of a dream that was starting to distort and melt under the heat of change. ■

PHOTOS: CHRIS KINDHL/CAMERA PRESS/REX


Ludwig
THE
BEATLES

The Fabs rehearse Ticket To Ride for Thank Your Lucky Stars, March 28, 1965, Alpha TV Studios, Aston, Birmingham.

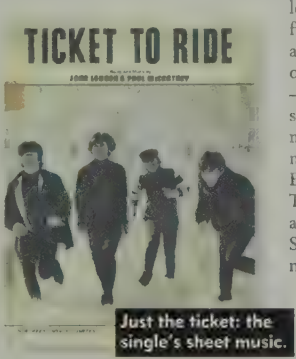
What: Release of Ticket To Ride
Where: UK
When: April 9, 1965

RIDING SO HIGH

With the melancholic Ticket To Ride, The Beatles hinted at their future sound and said goodbye to Beatlemania. By **Bob Stanley**.

TICKET TO RIDE IS WHERE MOPTOP Beatlemania ends and their weightless, ageless legend begins. As a musical milestone, you could make a case for the quirky squeak that starts I Feel Fine, but Ticket To Ride was full of newness, totally assimilated: a droning, melancholy wall of noise. It was the first true Beatles 'production'.

The shrill, cascading intro was a mindsnapper in itself. The Searchers had long been one of The Beatles' favourite Mersey rivals, and the 12-string chime of When You Walk In The Room was an undoubted influence. But Ticket To Ride was tougher by far – the menacing feedback of The Kinks' All Day And All Of The Night and The Who's current hit I Can't Explain were no doubt on The Beatles' minds when they entered Abbey Road in February 1965 (The Searchers would repay the compliment a few months later with the ear-shredding jingler He's Got No Love). George Harrison had first fallen in love with the 12-string guitar in early '63 when he borrowed one – presumably acoustic – from Tom Springfield, brother of Dusty. A year later on their trip to the States, George was presented with a Rickenbacker while lying sick in his hotel bedroom. It was only the second one ever made.



Just the ticket: the single's sheet music.

"John claimed a 'ticket to ride' was a certificate of good health that Hamburg's prostitutes had to obtain."

What could be achieved with this new machine became evident on the Hárd Day's Night soundtrack. The sly intro to You Can't Do That and its abrasive, damaged break were thrilling. Jim McGuinn for one rushed out to buy a Rickenbacker straight after seeing the movie. The jet plane drone of Mr Tambourine Man would enter the US charts within a month of Ticket To Ride which, oddly, was the last record on which George used this guitar. Maybe he figured it could never be put to better use.

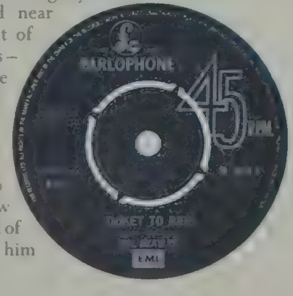
A Beatles single that wasn't full of boundless exuberance came as something of a shock. The dense, driving production is wholly tempered by John Lennon's cool, almost apathetic delivery. From the opening line of "I think I'm gonna be sad", the lyric is riven with doubt and shoulder-shrugging. The relentless 12-string drone finally gives way to a gorgeous chord change when John sings "...going away", and the melancholy cracks wide open. The Carpenters' cover, their debut single four years later, shows just how hopeless and helpless a song Ticket To Ride really is, stripped of Paul's peppy, tacked-on ending.

Lennon and McCartney would later do their best to out-Rutle each other in explaining away the lyric. John claimed a 'ticket to ride' was a certificate of good health that Hamburg's prostitutes had to obtain before they could go about their business. Paul's version in Barry Miles's Many Years From Now is yet more comical – the title is a pun on Ryde, the town on the Isle Of Wight where his cousin Bett ran a pub that he and John once visited. Paul's major contribution to the single ("Because John sang it you might have to give him 60 per cent of it," he told Miles) was in guiding Ringo's drum part, at once thunderous and lop-sided, and a precursor to the glory of Rain.

The troubled air of Ticket To Ride was hardly leavened by its mournful flip, Yes It Is. While the A-side looked uncompromisingly to the future, its coupling hinted at death and a past proving impossible to shake off. Structurally it resembled This Boy – and John later dismissed Yes It Is as a soundalike knock-off – but the mysterious figure in red harks back much further to the dead lovers of English folk songs like She Moves Through The Fair. Whether the apparition is his mother Julia or Stuart Sutcliffe, Yes It Is was as much a lyrical mourning for the past as Help! was musically, with its headshaking "ooooh!" on the tail. Lennon's uncertainty and his fear of irretrievably losing touch with his past, explains the cathartic, raved-up rendition of Dizzy Miss Lizzy recorded a few weeks later – a beautiful din but a strangely anachronistic last track on the *Help!* album. Still, Yes It Is sounds modern. It doesn't take a huge imaginative leap to hear it as a 'White Album' track.

In June '65, with Ticket To Ride still in the Top 10, Fabulous magazine dedicated an issue to Liverpool. Cover stars The Searchers look "smart casual"; on the back Billy Fury holds a beach ball. Centrefold stars are The Beatles. Gathered around a telephone in a hotel lobby, they are clearly stoned out of their minds. If the new aggressive sounds of The Yardbirds, The Kinks et al were pushing The Beatles onwards, then John and George's first acid encounter at a dinner party in (probably) April '65 must have added more fuel: Ticket To Ride's clangorous density is too much of a step on from the semi-acoustic feel of *Beatles For Sale* for this to be a coincidence. This could also explain why Paul's slightly showy guitar break and near knees-up finale seem out of phase with John's haziness – possibly John and George hadn't yet shared their new discovery with him.

Ringo, back from his honeymoon the day before, went home to Maureen and their new Weybridge home at the end of the session. She cooked him Lancashire hotpot.



PHOTOS: MIRRORPIX COM/REDFERNS

APRIL 65

1–2 Filming of Help! continues at Twickenham.

3 Broadcast of Thank Your Lucky Stars The Beatles mime Ticket To Ride, Yes It Is and Eight Days A Week

4 Lennon and McCartney write Help!, the title track of their next film.

5 While filming Indian restaurant scenes for Help! at Twickenham, Harrison becomes intrigued by the sitar played by a member of an Indian group

6 A new EP, Beatles For Sale No 2, is released in the UK.

8 McCartney goes to opening of a new club, Downstairs at the Pickwick.

9 Ticket To Ride/Yes It Is released in the UK.

10 Sid Bernstein visits Brian Epstein in New York, to pay a $100,000 advance for the Shea Stadium concert.

11 Wembley's Empire Pool hosts the 1965 NME Pollwinners' Concert, featuring The Beatles and others.

13 The Beatles record Help! in Abbey Road Studios, London.

14 Filming of opening sequence of Help! in Ailsa Avenue, Twickenham

15 Ticket To Ride clip is premiered on UK TV on Top Of The Pops.

16 John and George interviewed on Ready Steady Goes Live!.

18 Pop Gear, a film featuring The Beatles, The Animals, Spencer Davis Group, Billy J Kramer and Herman's Hermit goes on UK release

19 Ticket To Ride is released in the US.

20 Brian Epstein is appointed a director of Harrison's publishing company, Harrisongs Limited

21 A 'Scotland Yard' sequence is filmed at Twickenham.

22 Ticket To Ride reaches Number 1 in the UK singles chart.

24 The Times reports that the recent issue of shares in The Beatles' publishing company Northern Songs has been the 'flop sans pareil' of the year. Having been issued at 7s 9d they are now languishing at 6s 6d

28 The Beatles are filmed being given a Grammy Award for A Hard Day's Night by Peter Sellers.

29 Jimmy Nicol (above), who stood in for Ringo when The Beatles toured Australia, is declared bankrupt

MAY 65

3–5 Three days of filming for Help! at Knighton Down, Salisbury Plain, Wiltshire, UK

7 Filming resumes at Twickenham, with a sequence in which McCartney is reduced to three inches in height

9 The Beatles go to see Bob Dylan play the first of two nights at London's Royal Albert Hall

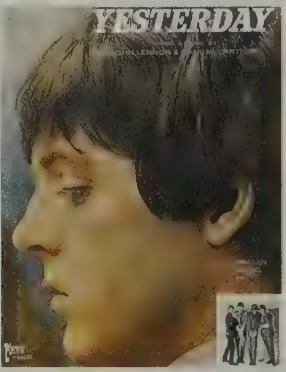
What: The recording of Yesterday
Where: Abbey Road Studios
When: June 14 & 17, 1965

THE LONE STAR

As well as becoming the most recorded song ever, Yesterday also marked the first time that any of The Beatles went solo. By **Merrell Noden.**

FROM THE MOMENT HE FIRST BECAME aware of it, floating around in his subconscious, Paul McCartney was wary of Yesterday. He seemed to know the changes it would bring to the Beatle camp, like some Trojan Horse whose real dangers were to be revealed in time. And his foreboding seems to have been justified, for these 124 seconds of beautifully polished rue, would not only be the occasion for two important musical *firsts* for The Beatles, but also the seed of their ultimate dissolution. Even now, 37 years after its release, Yesterday continues to provoke hard feelings between McCartney and Yoko Ono.

McCartney's recollection is that the music was there in his head when he woke up one morning at the Ashers' house at 57 Wimpole Street. "I have a piano by the side of my bed and just got up and played the chords," he recalled. Sleep and dreams have always loomed large in Beatle mythology, so it's no surprise that McCartney always credited the song to his sleeping unconscious. "I dreamed it when I was staying there," he said.



For a man whose ability to crank out hit songs at warp speed was legendary, McCartney took his time with this one. Though it was recorded on June 14 and 17 of 1965, George Martin once claimed that McCartney had been working on it as far back as January of 1964, when The Beatles were in Paris. It crops up again on the set of Help! where Richard Lester grew so tired of hearing McCartney noodling away at it that he exploded, "If I hear that once more, I'll have that bloody piano taken away!"

With the music finished, McCartney sought out people who knew the songwriting canon to ask if there was any chance it was not his own, but a scrap of some standard he'd heard and forgotten. "Eventually it became like handing something in to the police," he said. "If no one claimed it after a few weeks then I would have it." Even when assured it was his, he offered it to other singers, like Chris Farlowe, Billy J Kramer and Marianne Faithfull (in the end, Matt Monro recorded the first cover version, taking it to Number 8 in the UK charts).

The song's working title was Scrambled Eggs, which seems wonderfully inappropriate until one considers how much genius was encoded here and how getting it out meant cracking the whole. McCartney worked out the final lyrics while on holiday in Portugal, as he drove to Shadows rhythm guitarist Bruce Welch's vacation home in Albufeira. Still not trusting himself, Paul asked George Martin if he thought Yesterday too corny a title. Martin did not, but told him that Peggy Lee had recorded a song called Yesterdays. McCartney didn't know it and concluded he was in the clear.

McCartney laid down his vocal and guitar track on the night of June 14. The other Beatles could think of nothing to add, though they all seemed to be getting tired of Paul's obsession with the song. "Thinks he's Beethoven!" George is supposed to have grumbled.

The testiness is understandable. Not only was McCartney obnoxiously (if justly) proud of Yesterday, it marked the first time any one of The Beatles had recorded by himself. When Martin suggested to Brian Epstein changing the credit to reflect McCartney's sole authorship, he was told emphatically no (see songbook below).

It was also Martin who suggested using a string quartet as accompaniment. The fact that McCartney was living with the cultured Ashers may have made him more receptive to this heresy. Jane's mother was an oboeist and taught at the Guildhall School of Music (indeed, she had once taught Martin). McCartney and Martin worked out the string arrangement at Martin's house, with Paul eagerly setting his mark on it by suggesting a flatted 7th in the cello's line. With Yesterday, Martin's role increased to real collaboration, and the band became eager to take chances.

For the first time, outsiders played on a Beatles track. Kenneth Essex, who played viola, recalls how quick the session was. The four studio pros were hired for two hours, for which they were paid five guineas. As it turned out, they did not need the whole two hours to record their part of what Essex today refers to as a "pleasant little song". When cellist Francisco Gabarro bumped into McCartney a few days later in the Abbey Road canteen, he was told, "I think we have a winner".

Did they ever. Not only is Yesterday the most recorded song in Beatles history, but also, according to the Guinness Book Of World Records, in songwriting history. It topped the US charts for four weeks in the summer of 1965, and was the most played song in the US for the next eight years. Even though it was certainly well known in the UK, having appeared on the album *Help!* in August of 1965, McCartney and the other Beatles decided against releasing it as a single in England, preferring to stick together as a group. It was finally released as a single in the UK in the summer of 1976 when it peaked at Number 8.

"These 124 seconds of beautifully polished rue would become the seed for The Beatles' ultimate dissolution."

Lennon biographer Albert Goldman claimed that Yesterday's extraordinary popularity was a source of ongoing annoyance to Lennon, who "despaired of ever writing anything so popular". How delighted Lennon would have been on learning that Paul was made to sing it repeatedly by his Japanese jailers during his imprisonment in 1980.

The song once again became a sore point for McCartney when, during the planning of The Beatles' compilation of Number 1s, he phoned Yoko to ask if on this one track the songwriting credit could read "Paul McCartney and John Lennon" to reflect his sole authorship. Yoko said no, underscoring once more how large Yesterday still looms in the minds of The Beatles' inner circle.

PHOTOS LONDON FEATURES INTERNATIONAL LTD

MAY 10 - JULY 10, 1965

10 Dizzy Miss Lizzy and Bad Boy are recorded in Studio 2 Abbey Road. Larry Williams attends the sessions.

12 Filming of Help! wraps up at Twickenham Studios, London.

16 Lennon attends a party for Johnny Mathis.

22 Ticket To Ride is the new US Number 1 single.

25 John and Cynthia attend the Cannes Film Festival in France.

26 A seven-song live session is recorded for BBC radio, to be transmitted under the title The Beatles (Invite You To Take A Ticket To Ride).

JUNE 65

1 A Lennon interview, filmed a week earlier at Cannes, is broadcast on the Merv Griffin Show in the US.

2 McCartney leaves for a holiday in Albufeira, Portugal, with Jane Asher.

7 The Beatles (Invite You To Take A Ticket To Ride) is broadcast by the BBC Light Programme in the UK.

8 At Abbey Road Studios, engineer Norman Smith produces a new stereo mix of I Want To Hold Your Hand for overseas compilation LPs.

11 Paul and Jane get home from holiday, denying they have married.

12 News breaks that The Beatles are to receive MBEs for their services to Britain, and ex-RAF Squadron Leader Paul Pearson returns his gong in protest.

13 Northern Songs reports that 1,337 cover versions of Beatle songs have been recorded to date.

14 McCartney records Yesterday in Abbey Road Studios. An album, *Beatles VI*, is released in the US.

15 It's Only Love is recorded at Abbey Road.

16 Lennon is interviewed for the BBC radio show The World Of Books.

17 Act Naturally and Wait recorded at Abbey Road. Yesterday is finished.

18 Lennon appears on UK TV current affairs show Tonight to promote his book, A Spaniard In The Works.

19 In a letter in The Times, Charles de Houghton defends The Beatles' MBEs, saying that they are significant earners of foreign exchange and have saved the British corduroy industry.

20 A European tour starts at the Palais Des Sports, Paris.

21 In Port Moresby, New Guinea, government official Richard Pape returns his Military Medal in protest at the award of MBEs to The Beatles.

24 A Spaniard In The Works, John Lennon's second book, is published.

27-28 Two days at the Teatro Adriano, Rome, Italy. Brian Epstein disappears without warning, not returning until the tour reaches Madrid, five days later.

29 In Jakarta, leaders of the Koes Bersaudara dance band are arrested for playing Beatles music

JULY 65

1 *Beatles VI* is certified as a gold album in America.

4 The Beatles finish their European tour in Barcelona.

10 The Beatles' US-only album *Beatles VI*, tops the US chart

Born Yesterday: "I have a piano by my bed and I just got up and played the chords" – Paul at Jane Asher's home, London, 1965.

Taking it to the stage: Ringo and George run out to 55,600 screaming Americans, Shea Stadium, New York.

What: The Beatles play Shea Stadium
Where: Shea Stadium, New York City
When: August 15, 1965

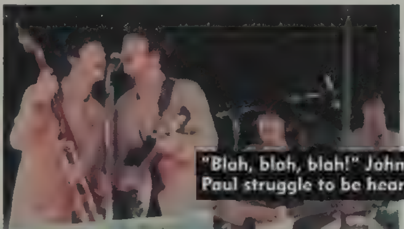
MATCHSTICK MEN

It was the biggest concert The Beatles – or any other band – had ever played. It was just a pity that no one could see or hear them... By Dave DiMartino.

IF THERE IS ONE SPECIFIC IMAGE SEARED into the collective consciousness of North America that drove home the enormity of The Beatles' fame, it may be that of the Stick Figures. The Stick Figures – as they appeared to be in the countless Polaroid snapshots still tucked away in yellowing scrapbooks the world over – seemed to be a rock combo, situated on a stage erected in the middle of a baseball field. Surveying the Stick Figures were 55,600 human beings, many screaming so loudly it remains disputed whether a single note of music was heard by anyone at all. Stick Figures included.

Yet as filmed evidence attests, on August 15, 1965, The Beatles indeed took the stage at New York's massive Shea Stadium and headlined what was, at the time, the largest rock concert in the history of humankind. To paraphrase John Lennon's celebrated remark of scant months later, witnesses recall the event as being "Louder than God". "I do not remember actually hearing anything," says Ida Langsam, who today is a music publicist in New York, but in the late '60s was known as Judee Gould, New York Area Secretary for the official Beatles Fan Club. "All I needed was one note to know what they were playing, and the rest didn't matter. Because it was all memorised in my head note for note, the way it was on the record. I played the records so many times I heard it without hearing it."

"I do not remember actually hearing anything. All I needed was one note to know what they were playing."


"Blah, blah, blah!" John and Paul struggle to be heard.

The event, which was filmed, titled The Beatles At Shea Stadium, and aired on BBC TV on March 1, 1966 and Stateside on ABC TV on January 10, 1967, may represent the culmination of American Beatlemania in its purest form. Present on the stage at various times were Ed Sullivan, the American TV host who'd prominently hosted the band on his show; Murray Kaufman, the WINS disc jockey known as 'Murray The K', who dubbed himself "the Fifth Beatle"; opening acts King Curtis, Brenda Holloway and Sounds Incorporated, among others; and Sid Bernstein, the American concert promoter who'd previously presented The Beatles at Carnegie Hall and would bring them back to Shea Stadium yet again a year later.

Perhaps most noteworthy in the annals of Great American Showbiz Tales was the manner in which promoter Bernstein had managed to fill the stadium to the brim without a cent of paid advertising. As charmingly recounted in Bernstein's autobiography Not Just The Beatles, Bernstein had struck a verbal agreement with band manager Brian Epstein in October 1964 to bring the band to Shea Stadium the next August, with the proviso that he not advertise the event until paying a $50,000 upfront deposit in January. Lacking that much cash, Bernstein simply spent the next few weeks spreading the word to youths in Washington Square that the Fab Four might be coming to town next August, and he had a post office box where they might send money if they wanted to buy tickets.

"I figured that I was not allowed to advertise it until I put my deposit down with Brian Epstein," Bernstein now recalls, "and so for three weekends I did this – and only The Beatles could do it. The word of mouth went around the world. I had letters from even behind the Iron Curtain. When I finally got to the post office, there were two, maybe three, huge duffel bags full of mail. I said to them, Fellas, you're giving me the wrong mail. 'No', they said, and they pulled out some sample letters that had my name on them, or that had coins rattling in the envelope. It was a phenomenon that may never again be repeated."

Thanks to an eager staff of student nurses skilled at opening envelopes, Bernstein was able to stroll into New York's Waldorf Hotel on January 10, 1965, and hand Brian Epstein a cheque for twice the amount he had promised.

Logistics? Security would be no small concern at an event of this magnitude. A plan was struck whereby The Beatles would be flown from a Manhattan heliport to the former Worlds Fairgrounds near the stadium, then transferred to an armoured vehicle and inconspicuously driven under the stands. From there, they would run across the field, climb the stage, perform their set, then do precisely the opposite.

Oddly, that is exactly what happened. Amid the screams and banners the tiny figures on the faraway stage ran through their set-list of the time (12 songs in all), plugged their new movie Help!, and enjoyed the surrealistic experience of performing onstage without the help of any monitor system. It's no small wonder that the available bootlegs of the filmed concert – both video and audio – feature a soundtrack later tweaked with overdubs and, to further puzzle historians, a version of Twist And Shout actually performed at the Hollywood Bowl two weeks later.

Though the band returned to Shea Stadium the next year, they did not sell it out. Bernstein claims this was purely the result of his misplacing a shoeboxful of tickets. "We could have sold them," he says today. "Those tickets became collectors' items, and I sold them for a fortune."

A warm fellow who, despite the title of his book, will be linked to The Beatles for the remainder of his life, Bernstein can't help looking back proudly. He recounts the time he brought Jimmy Cliff to Carnegie Hall a few years later and, at John Lennon's request, supplied the ex-Beatle with three tickets to the show. Sitting next to him at intermission, Lennon leaned over to Bernstein and confided, "You know, Sid, at Shea Stadium I saw the top of the mountain." Replied Sid Bernstein, now 83: "You know, John, so did I."

PHOTOS HULTON ARCHIVE, REDFERNS, REX

JULY 12 - AUGUST 15, 1965

12 The Moody Blues throw a party at their house in Roehampton. Guests include Paul and Jane Asher, George and Patti Boyd and Rod Stewart

13 At The Savoy Hotel, McCartney collects five Ivor Novello Awards, including Most Performed Work and Highest Certified British Sales, both for Can't Buy Me Love

14 Paul goes to see Jane Asher perform in the Palace Theatre, Watford, UK

16 Brian's plan to build a new venue, The Pilgrim Theatre in Bromley, flounders when planning permission is refused

19 A new single, Help!/I'm Down, is released in the US.

23 Help!/I'm Down is released in the UK.

24 Ringo Starr forks out £37,000 on a house, Sunny Heights, in Weybridge, Surrey. 19

29 The world premiere of Help! is held at the London Pavilion.

29 The new single, Help!, enters the UK singles chart.

AUGUST 1965

1 Six songs are performed live on the Blackpool Night Out TV broadcast (below), from the ABC Theatre, Blackpool

2 Paul and Jane spend an evening with The Byrds in the Scotch Of St James, London. Brian Epstein announces that there will be no more UK Beatles tours in 1965. His decision is later reversed

3 Lennon buys a house in Poole, Dorset, UK, for his Aunt Mimi.

5 Help! hits Number 1 in the UK singles chart. Lennon and Harrison see The Byrds at Blaises, Knightsbridge

6 The new album, *Help!*, is released in the UK. McCartney sees The Byrds at The Flamingo, London

7 Help! enters the US singles chart at Number 41

8 John and George go to the last day of the Fifth Annual National Jazz & Blues Festival in Richmond

9 John produces The Silkie's version of his song, You've Got To Hide Your Love Away, at IBC Studios. Paul is on guitar and Harrison plays tambourine

11 The movie Help! premieres in New York

12 Lennon tries out a Mellotron at IBC Studios. Highly impressed, he declares "I must have one of these."

13 The *Help!* album is released in the States, with a different track-listing. The Beatles fly from Heathrow to New York for their third American tour

14 A performance for the Ed Sullivan Show is recorded

15 The Beatles play to 56,000 fans in the Shea Stadium, New York, at the time, the biggest concert ever. In the evening the band hang out with Bob Dylan in the Warwick Hotel

16 The Beatles entertain visitors in their suite at the Warwick Hotel, New York, including Bob Dylan, The Supremes, Ronettes and Exciters.

17 The tour continues at Maple Leaf Gardens, Toronto, Canada.

21 At Metropolitan Stadium, Minneapolis, Minnesota, George is presented with a Rickenbacker 12-string by Ron Butwin and Randy Resnick of local music store B-Sharp Music.

22 At Memorial Coliseum, Portland, Oregon, Carl Wilson and Mike Love of The Beach Boys visit The Beatles' dressing room.

23 *Help!* is declared a gold album in the US (above).

24 Following an incident in which their plane engine caught fire, The Beatles enjoy a break from their US tour in a rented house at 2850 Benedict Canyon Drive, Hollywood, California. The Byrds and Peter Fonda attend a party with The Beatles in Benedict Canyon.

25 The Times reports that Northern Songs, having predicted a profit of £550,000 for the previous year, has in fact made £621,000.

27 The Beatles meet Elvis Presley at his house on Perugia Way, Hollywood

28 The US tour resumes at Balboa Stadium, San Diego.

29-30 Two nights at the Hollywood Bowl, Los Angeles. BBC radio broadcast The Beatles Abroad, a 45-minute programme of interviews from the American tour.

31 The third US tour ends at the Cow Palace, San Francisco.

SEPTEMBER 65

1 The Beatles hang out with The Byrds in Los Angeles, then fly home to the UK

2 Help! is certified as a gold single in the US.

3 A six-week break begins, with no work commitments.

4 Help! reaches Number 1 in the US singles chart.

10 It is reported that Brian Epstein is negotiating a deal for UK screenings of The Beatles' US TV cartoon series.

11 The album *Help!* reaches Number 1 in the US albums chart for the first of nine weeks.

12 The Beatles are musical guests on US TV's Ed Sullivan Show. The programme was recorded on August 14.

13 Yesterday is released in America as the new Beatles single. In the UK, it remains an album track

15 McCartney goes to see Ben E King play in the Scotch Of St James, London

16 Eight Days A Week is certified as a gold single in the US.

What: The Beatles meet Elvis
Where: Bel Air, California
When: August 27, 1965

'LONG LIVE ZE KING!'

There was nothing The Beatles wanted more than to meet their idol, Elvis. Then they went one better and jammed with him. By **Keith Badman**.

"THERE WAS ONLY ONE PERSON IN THE United States that we really wanted to meet," John Lennon recalled in 1975, "and that was Elvis. We just idolised the guy so much. When I first heard Heartbreak Hotel, I could hardly make out what was being said. It was just the experience of hearing it and having my hair stand on end. We never heard American voices singing like that. They'd always sung like Sinatra."

When The Beatles first came to Hollywood in 1964, legendary stars like Dean Martin and Frank Sinatra had all expressed a desire to meet the group, but it was The King that The Beatles really wanted to meet. They had unsuccessfully tried to meet Elvis during their first tour of the States in August, 1964. But when the group came to do a tour of America in the summer of 1965, it was discovered that The Beatles would be in Hollywood at the same time as Elvis, who was filming there. It took three days of planning to set up the get-together in Elvis's Bel Air home. "It was funny, because by the time we got near his house we'd forgotten where we were going," George Harrison recalled. "We pulled up at some big gates and someone said, 'Oh yeah, we're going to see Elvis', and we all fell out of the limo laughing."

"We hoped it would be a secret," remembered John Lennon. "But the fans and the press still got wind of it. The thought of Elvis and The Beatles being together at one time just blew the minds of some of the people... Elvis said hello in his quietly spoken way and led us into this huge circular room. I know Paul, George, and Ringo were feeling as nervous as I was. This was the guy we had all idolised for years. He was a legend in his own lifetime, and it's never easy meeting a legend."

At first, The Beatles found themselves lost for words. Paul and John sat on one side of Elvis, with Ringo on the other, George sitting cross-legged on the floor. Finally, Elvis tried to make them feel at home and broke the embarrassed silence. "If you're just going to sit there and stare at me, I'm going to bed," he joked. "Let's talk a bit, huh? And then maybe play and sing a bit?"

That seemed a fine idea to The Beatles. "That's just what we all wanted to do," recalled Lennon, "and you could feel the tension in the room begin to ease. After a bit, Elvis said, 'Somebody bring in the guitars'. One of his men jumped up, and within moments three electric guitars had been plugged into the amplifiers in the room. Elvis took a bass guitar, and I took a rhythm guitar. Elvis obviously wasn't that familiar with his instrument, so Paul gave him some instructions. George was busy looking over his instrument, and it was a few minutes before he joined in. Cilla Black's hit record You're My World was the track that we first got off together. After that I said, This beats talking, doesn't it? We had at last found a way of communicating. Only Ringo looked a bit down. He could only watch us and drum on the side of his chair. 'Too bad we left the drums in Memphis,' Elvis said."

At about 2am, The Beatles left, each with a complete set of Elvis records, a gun holster with a gold leather belt and a table lamp shaped like a wagon – gifts courtesy of The King. John: "As we were about to leave, Paul said, 'Elvis, we'd like you and the other guys to come up to the place where we are staying tomorrow night.' 'Well, I'll see,' Elvis replied. 'I don't know whether I can make it or not. But thanks all the same.' He smiled and shook our hands. It was Elvis's sense of humour that stuck in my mind. He liked to laugh and make others laugh, too. This was why I put on a Peter Sellers voice again as we walked out of the door. I said, Tanks for ze music, Elvis, and long live ze King!"

As the entourage walked to their cars, Colonel Tom Parker came across to Chris Hutchins, one of only two journalists permitted to cover this meeting between the two giants of the pop world, and said, "Tell the fans it was a great meeting". John overheard this, laughed and said, "Tell them the truth. It was a load of rubbish".

On December 21, 1970, Elvis Presley attended a meeting in the Oval Office at the White House with the then US President, Richard Nixon, during which Presley expressed his belief that The Beatles had been a real force for anti-American spirit. "I've seen those famous Nixon transcripts where Elvis actually tries to shop us," Paul later commented. "He's in the transcript saying to Richard Nixon, 'Well, sir, those Beatles, they're very un-American and they take drugs'. I felt a bit betrayed by that, I must say. The great joke was that we were taking drugs, and look what happened to him. He was caught on the toilet full of them! It was sad, but I still love him, particularly in his early period. He was very influential on me." But to John, Elvis didn't die in 1977; he died the day he joined the army. "That's when they killed him," John admitted, "and the rest was a living death."

Thank you very much: Elvis, in the doorway, says goodbye to The Beatles.

PHOTOS: CHUCK BOYD/REDFERNS /CAMERA PRESS/HULTON ARCHIVE

John Lennon: "It was Elvis's sense of humour that stuck in my mind. He liked to laugh and make others laugh, too."

Let it MBE: The Beatles pose with their medals outside Buckingham Palace, October 26, 1965.

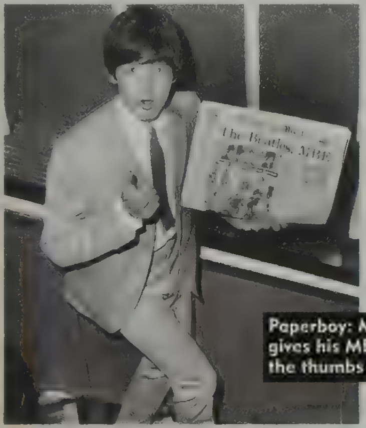
What: The Beatles receive their MBEs
Where: Buckingham Palace
When: October 26, 1965

JOINT HONOURS

After rolling one in the bogs at Buckingham Palace, the Fabs were given their gongs. But not everyone was pleased. By **Robert Sandall.**

MORE THAN 30 YEARS BEFORE TONY Blair opened the doors of Number 10 to Noel Gallagher and Alan McGee, while his spin doctors talked up something called 'Cool Britannia', another Labour premier was anxiously trying to associate his party with youthful style and success.

With his white hair, plump figure and permanently smouldering pipe, Harold Wilson looked about as cluelessly 'square' as any other old pop-fearing dad. But wily politician that he was, Wilson had swiftly realised that The Beatles could assist him in sexing up a Labour party which had spent 13 years out of power. In the spring of 1964, six months before the general election, the Leader of the Opposition had turned up at The Dorchester hotel to present The Beatles with a Variety Club award. Wilson's pretext – that as member for the Huyton constituency near Liverpool, he was a fellow Merseysider – barely disguised his desire to get close to the hottest media property in the land. The fact that none of the group had the slightest idea who he was and that George Harrison mistook him for a 'Mr Dobson' (of Barker and Dobson toffee fame) didn't matter. As the following day's newspapers showed, in massive double page photo spreads, Wilson was the first senior British politician to *get* The Beatles.


Paperboy: Macca gives his MBE the thumbs up.

A year later, as the leader of a country mired in debt and a government pledged to support "the white heat of a technological revolution", he was even keener to draw attention to the beat group which had become Britain's most potent export. The Queen's birthday honours list, compiled as always by her Prime Minister, was Wilson's chosen instrument. And so on June 12, 1965, it was duly announced that, along with 182 military men, captains of industry and other elderly worthies, the four Beatles would each receive the MBE – the most junior of the orders of the British Empire.

> **"Lennon later sent back his MBE as a protest at Britain's support for the American involvement in Vietnam."**

The group, just back from their second European tour, were taken completely by surprise and they responded individually and in character. Lennon was sarky: "I thought you had to drive tanks and win wars to get the MBE". Ringo was self-deprecatingly droll: "I'll keep it to dust when I'm old". Harrison drily owned up to his ignorance that such awards could be won "just for playing rock and roll music". And McCartney, always the most eager to please and be pleased, said how marvellous it was and asked what his being an MBE made his dad?

For the next four months, the compatibility of Beatles and MBEs sparked a lively national debate with opinion divided across a recently defined 'generation gap'. Several holders of the award returned them in disgust at being joined by what one old sea dog described as "a gang of nincompoops" – a colonel resigned from the Labour party. But with the group's second feature film Help! conquering cinema box offices over the summer and attracting to its premiere the grooviest royal of the day, the Queen's sister Princess Margaret, The Beatles had pretty much won the argument by the time of their autumn investiture at Buckingham Palace .

Never had a ruling monarch been so thoroughly upstaged by a group of her subjects as was Elizabeth II on October 26. The crowds in the Mall were of coronation proportions; the cries of "God save the Beatles" were not. The arrival of four suited lads from Liverpool, all still only in their early 20s, on the long red carpet in the Palace's white and gold State ballroom was without precedent. It was also the clearest sign yet that The Beatles really had changed the world. At the press conference afterwards they waved their silver crosses and played the cheeky Scousers. McCartney called the Palace "a keen pad" and said the Queen was "like a mum". Ringo said he'd made her laugh by telling her the group had been together for 40 years.

What none of them revealed at the time, perhaps because it didn't happen, was that prior to accepting their awards they'd shared a joint in the royal washroom. The only source of this widely credited but probably apocryphal tale was John Lennon, the Beatle who later sent back his MBE as a protest at Britain's support for the American involvement in Vietnam. Whether the joint was actually present, the story's survival as myth attests to a symbolic truth: The Beatles didn't just visit the Queen's residence on that October afternoon, they took it over.

The only party in any way injured by Wilson's cunning PR stunt was the person in The Beatles' camp to whom official recognition of this sort mattered most: Brian Epstein. Because Wilson's purpose here was to divert the lustre of the group towards himself and his government, no other intermediaries could be allowed near the event. But it must have niggled this insecure and socially ambitious man to hear Princess Margaret commenting on the newspaper headlines at the new offices of the Birmingham Post and Mail which she happened to be opening on the same day. "I think MBE must stand for Mr Brian Epstein," she remarked merrily.

PHOTOS: HULTON ARCHIVE/ATLANTIC/PICTORIAL PRESS

SEPT 20 - NOV 8, 1965

20 Former drummer for The Beatles, Pete Best, has two singles released in the US – Kansas City on Cameo Records, and I Can't Do Without You Now on Mr Maestro Records

21 Brian Epstein's Evening of Popular Music is presented at the Royal Festival Hall, London.

25 The Beatles' Saturday morning cartoon show begins in the US.

26 At the International Film Festival in Rio, Help! wins the Grand Prix.

OCTOBER 65

2 Brian Epstein collects an Edison Award for *Beatles For Sale* at the Grand Gala du Disques, Amsterdam

3 The Beatles consider, and reject, a script entitled A Talent For Loving, which was proposed for their next film.

4 John and Paul attend a recording of the song Eight Days A Week by singer Alma Cogan.

7 Harrison is photographed at home in Esher, Surrey for a feature in The Beatles Book magazine.

9 Yesterday starts a four-week run at Number 1 in the US. The Beatles attend a party at the home of Lionel Bart, to celebrate his musical Twang!

11 McCartney attends the recording of Marianne Faithfull's version of Yesterday, at Decca Studios, London

12 Recording of *Rubber Soul* begins, with Run For Your Life and Norwegian Wood.

13 Drive My Car is recorded at Abbey Road Studios. It is the first time that The Beatles record past midnight

14 Epstein is in New York to approve the film of the Shea Stadium concert.

16 Work is carried out on Day Tripper and If I Needed Someone.

18 Work is continued on If I Needed Someone and In My Life

19 The Beatles' Third Christmas Record is recorded.

20 Work begins on We Can Work It Out at Abbey Road. Yesterday is certified as a gold single in the US

21 Norwegian Wood is remade and work starts on Nowhere Man

22 Work continues on Nowhere Man.

24 Work starts on I'm Looking Through You at Abbey Road.

26 The Beatles inhale deeply in the Buckingham Palace loos before being awarded their MBEs

28 Recording of We Can Work It Out continues at Abbey Road.

29 Beatles record new vocal track for We Can Work It Out

NOVEMBER 65

1-2 TV special The Music Of Lennon And McCartney (left) is recorded at Granada TV Centre, Manchester

3 Michelle is recorded at Abbey Road

4 What Goes On is recorded at Abbey Road Studios.

6 At Abbey Road, I'm Looking Through You is remade.

8 Harrison's song Think For Yourself is recorded at Abbey Road. At 3am, the band continue to record their third Christmas record

10 The Word and I'm Looking Through You are recorded.

11 Girl and You Won't See Me are recorded – *Rubber Soul* (being pressed, below) is now complete.

12 An Italy-only album, *The Beatles In Italy*, is released.

15 George Martin completes post-production work on *Rubber Soul*.

16 Paul goes to see Gene Pitney play in Slough.

23 The Beatles spend the day making promotional films at Twickenham.

25 Harrods is closed to the public for three hours to enable The Beatles to do their Christmas shopping.

27 McCartney goes to see Manfred Mann, The Yardbirds and The Scaffold play in East Ham, London.

29 In Aeolian Hall, London, The Beatles are interviewed for the Christmas edition of BBC radio show Saturday Club.

DECEMBER 65

2 Top Of The Pops premieres new promo films (below) for the single, Day Tripper/We Can Work It Out.

3 The single Day Tripper/We Can Work It Out, and the album *Rubber Soul* are released in the UK. The Beatles set off on their final UK tour from the Odeon Cinema, Glasgow, Scotland.

5 Day Tripper enters the UK singles chart at Number 1 and, on the same day, *Rubber Soul* hits the Number 1 spot in the album chart. The Beatles play the Liverpool Empire – it's the last time they play their home town.

6 The single Day Tripper/We Can Work It Out, and the album *Rubber Soul* are released in the US.

12 The Beatles' last UK tour ends at the Capitol Cinema, Cardiff, Wales.

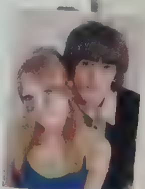
15 The Beatles are seen on TV show Here Comes The Pops.

16 The Music Of Lennon And McCartney runs on TV in the London area only. It shows nationally the following night.

21 John is visited for three days by his father Alfred, who had abandoned him as a child.

24 Lennon gives his MBE to his Aunt Mimi for safekeeping. *Rubber Soul* earns a gold disc award in the US.

25 While driving to dinner in London, Harrison proposes to Patti Boyd (right). She accepts. Top Of The Pops shows clips of the group performing I Feel Fine, Help!, Ticket To Ride and Day Tripper.



26 Enjoying Christmas with his father, Paul falls off a moped and sustains a five-inch cut to his mouth

30 McCartney gives Paul's Christmas Record, manufactured as a limited edition of four copies, to Lennon, Harrison, Starr and Jane Asher

31 *Beatles 65* is certified as a gold album in the US.

PHOTOS: HULTON ARCHIVE

What: Recording Rubber Soul
Where: Abbey Road Studios
When: From October 12, 1965

HIGH TIMES

It may have been the same old Fabs that went into the studio to record their 'pot record', but what came out was a whole new sound. By Mark Lewisohn.

R*ubber Soul* was the transition. There it sits, between the R&B-tinged pop of *Help!* and the breathtaking kaleidoscope that was *Revolver*. All three albums were released in the space of a year, a deal of work and rate of progress awesome in any context. Mop-tops no longer, at least not in their own eyes, The Beatles had become a studio band before anyone even knew what that meant. While they may have come to despise the commercial pressures put upon them by EMI (and Brian Epstein) they flourished under them, for to flinch in the face of a challenge was simply not in The Beatles' make-up.

For easy definition, *Rubber Soul* is 'the pot album'. Dylan had turned on The Beatles in 1964, and their considerable intake throughout the filming of *Help!* earlier in 1965 is well established. The cover photo – yet another revolutionary image, naturally – shows the guys standing among rhododendron bushes; leaves of a more variegated, illegal kind would have been apposite.

Ringo has since said that The Beatles preferred not to work high, but that they took their high experiences into the studio. This album is the proof. The vision, the articulation, the knowingness – all are rooted in the weed, but the manifestation is clear-headed, economical and purposeful. The Beatles were suddenly painting from an extended palette, applying new shades and textures to new sounds. The album is a particular triumph for John Lennon. Under the influence of Dylan, dope and the first few lumps of acid-imbued Tate & Lyle, his creativity was in full flow, marked by songs of maturity, depth and intelligence – Norwegian Wood, Girl, In My Life, Nowhere Man. Thanks to John himself, this later went down as his 'Fat Elvis' period.

> **"The Beatles said they preferred not to work high, but that they took their high experiences into the studio."**

Not merely a collection of 14 songs but an entity in itself, *Rubber Soul* was a new kind of album; for lyrical wisdom and sheer savoir-faire it anticipates *Revolver* and is sometimes its better. Yet, ordained as they were by EMI to fill a million stockings at Christmas 1965, it is all the more remarkable to reflect that The Beatles didn't even begin its recording until the middle of October, by which point only a few of the songs were written. Weekend and late-night sessions – the latter soon became the Beatles' norm – were a necessity. The whole thing was polished off in under a month.

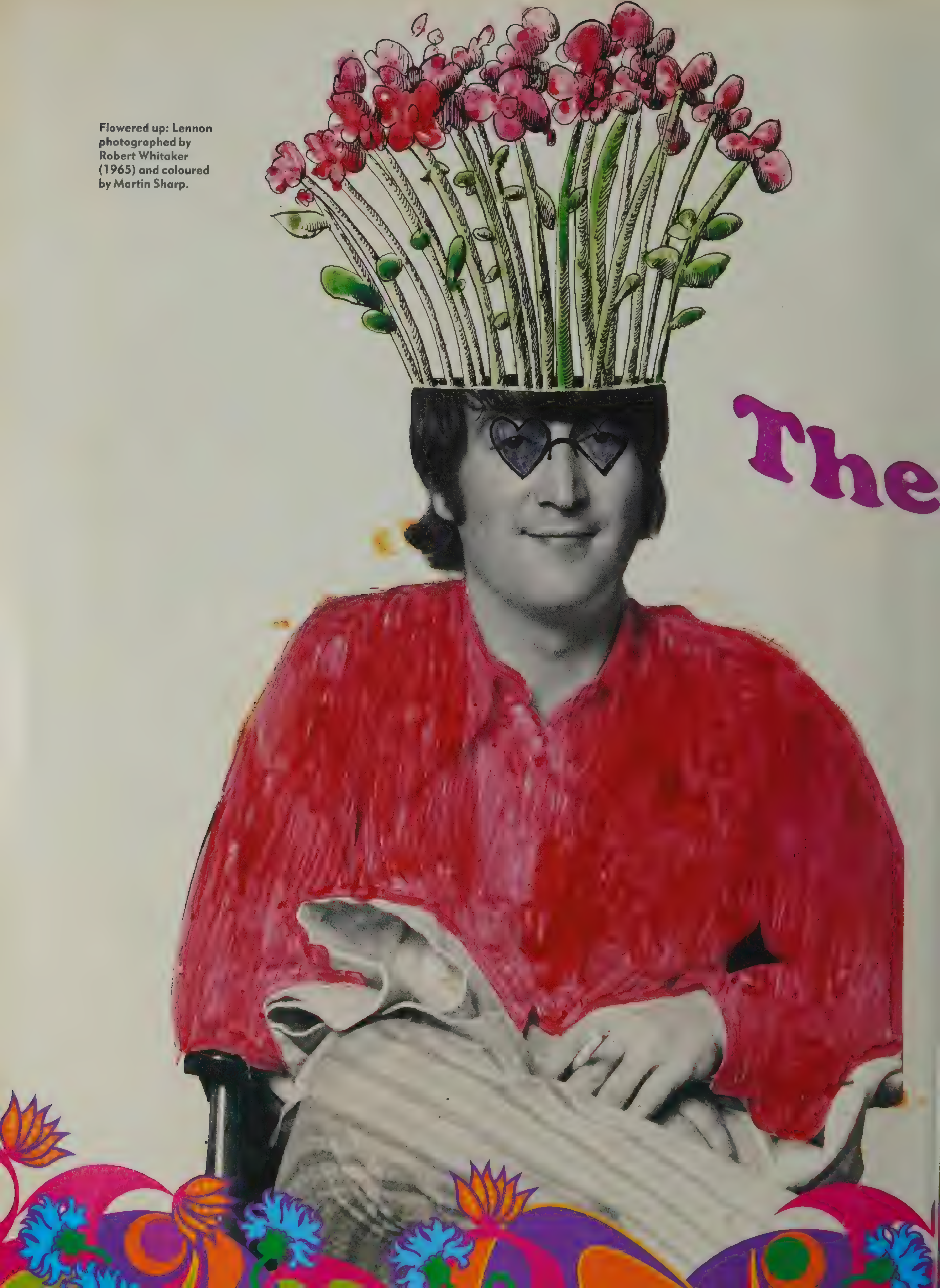
Such autumn almanac particulars aside, it is the songs and musical invention on *Rubber Soul* that still startle, and the album remains as good an indication as any of how the Lennon-McCartney partnership had evolved. Compared to the head-to-head collaborations of, say, From Me To You and She Loves You, they were scarcely writing together by this point, yet each was acutely aware of and able to contribute to the other's work. In this period, The Beatles were still tending to record songs in the order they were written, a pattern that had emerged in 1963–64 when the cover versions on several albums prove how many original songs short they were. For the fuller *Rubber Soul* experience, programme the simultaneous single Day Tripper/We Can Work It Out into the mix and follow the chronology. Now one can see that John revealed In My Life to his band-mates on a Monday, they took Tuesday off, and on Wednesday Paul brought in We Can Work It Out. John then goes home to Weybridge and comes in the following afternoon with Nowhere Man. When John pulled Norwegian Wood out of his bag, Paul's response was Drive My Car, witty and stylish and, in its own fashion, every bit as sardonic. Here were two young men about town, at their absolute coolest and each with a sibling competitive streak a mile wide, battling at the highest level. We were all winners.

Not, of course, that the other two Fabs were mere sidemen. Without frills but with a definite and unique style, and ideal temperament, Ringo was vital to the creative mix, and George's guitar work on *Rubber Soul* was excellent from first cut to last. This was the album when George's songwriting began to emerge. He'd forced only two numbers on to the preceding five albums, here he had two shots in one. It was always George's misfortune that his earliest songwriting efforts were held up to global scrutiny – and compared, too, to the by-now finessed pieces of John and Paul. While neither If I Needed Someone or Think For Yourself rivals In My Life for vision or complexity, they are at home in the setting. They were also the last Harrisongs before George, with LSD in his system and new-found spiritualism in his soul, truly found himself.

Flush with the influences of America and yet still resolutely British, and so very Scouse, *Rubber Soul* drips confidence and delicious arrogance. In My Life, such a mature piece of songwriting, ranks as close to perfection as it is possible to achieve. Girl positively aches, and yet it is also witty, with its 'tit tit tit' backing vocals and sharp intakes of breath that represented either sexual heavy-breathing or the deep inhalation of a joint, or both. The harmonies throughout *Rubber Soul* are in full flow, too, especially on Ringo's vocal track, What Goes On, one of The Beatles' best Rutles cover versions. As a rock and roll band whose musical influences were so much broader than their genre, The Beatles could also record a song like Michelle with absolute sincerity, recognising and enhancing its beauty.

In The Complete Beatles Recording Sessions I reproduced George Martin's scribbled running order ideas for *Beatles For Sale*. No such document for the other albums seems to have survived, and one gets the firm impression that with *Rubber Soul* The Beatles were, for the first time, much more closely involved in deciding how their music should be presented. It was another shift away from the 'good' old days of Tin Pan Alley, towards major freedom for all bands.

Head music: (above) McCartney and Harrison play to the attentive George Martin, October, 1965; (left) John recording *Rubber Soul*.



Flowered up: Lennon photographed by Robert Whitaker (1965) and coloured by Martin Sharp.

The

Psychedelic Experience

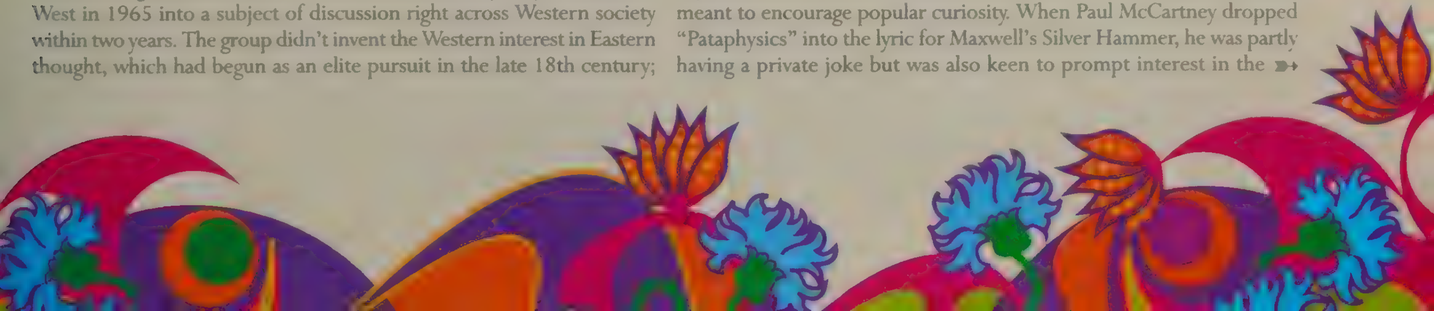
Experimenting with drugs and oriental religion not only changed The Beatles and their approach to music, it changed them as people. As a result, the Fabs helped usher in a new Day-Glo era. By Ian MacDonald.

DURING THE LAST FIVE YEARS OF THE '60S, it seemed to many fans of The Beatles that the group was somehow above and beyond the ordinary world: ahead of the game and orchestrating things. So in tune were they with the spirit of the times that they sometimes seemed almost godlike, especially to young listeners. In fact, The Beatles, while very observant and in some ways prescient, weren't so much causing the great social and psychological changes of that era as mirroring them. The key was that they picked up on certain special ideas before most of their immediate competitors, when these ideas were still at an elite stage of development. Moreover, by selling millions of records, the group magnified what it reflected, exporting elite trends and concepts to the intelligent and enquiring side of the mainstream.

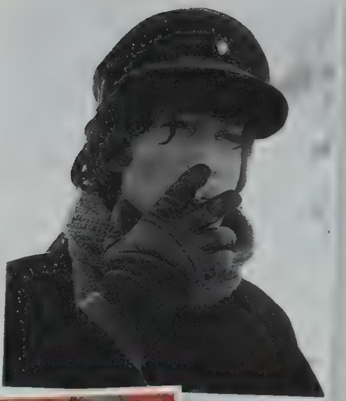
"The Beatles weren't so much causing the great social and psychological changes of that era as mirroring them."

The most striking example of this is probably The Beatles' interest in oriental religion, which turned an interest shared by only a few in the West in 1965 into a subject of discussion right across Western society within two years. The group didn't invent the Western interest in Eastern thought, which had begun as an elite pursuit in the late 18th century; however, the popular (and generally sincere) fascination with oriental wisdom which ensued in the late '60s and thereafter owes almost everything to The Beatles in their role as the cultural antennae of the mainstream. It was their absorption in Indian religion which started the spiritual revival of the late '60s, just as it was their interest in indeterminacy which took the use of randomization in avant-garde art of the time from the elite to the general audience via the chance elements in their work, some of which (eg, Revolution 9) were in themselves explicitly and uncompromisingly experimental.

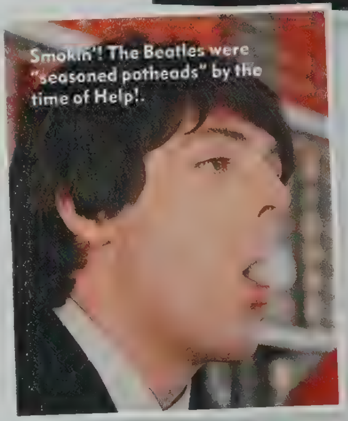
Bruce Springsteen has said that Elvis liberated people's bodies while Dylan liberated their minds. The Beatles, though, did far more mind-liberating than Dylan, by virtue of their greater sales and because they worked in simpler, less essentially sceptical ways. Dylan may have opened up a university course of reference points for a non-campus audience (eg, "Ezra Pound and TS Eliot, they're fighting in the captain's tower", etc), but his Zen Absurdism encouraged people not to take these references seriously. However, when The Beatles visually namechecked their cultural icons on the cover of *Sgt Pepper*, they meant to encourage popular curiosity. When Paul McCartney dropped "Pataphysics" into the lyric for Maxwell's Silver Hammer, he was partly having a private joke but was also keen to prompt interest in the ➸



anarchic French playwright Alfred Jarry.



Dylan, furthermore, was never interested in the 'alternative society' proposed by the counter-culture of the late '60s, whereas The Beatles took a great deal of their inspiration from that source during those years. The Summer Of Love of 1967 wasn't created by The Beatles but it was certainly in part prepared by them through the medium of their barrier-breaking LP *Revolver* and, indeed, by earlier tracks like The Word and Rain. The counter-culture's sudden efflorescence from elite status in 1965 to a subject of discussion in the mainstream of Western society in 1967 was without doubt partially caused by The Beatles' mirroring interest in it at that time. Psychedelic tracks like Tomorrow Never Knows and A Day In The Life spread the idea of mind-expansion from a fringe concern to the centre of popular interest, while the psychedelic visual style was nowhere more vividly transmitted, even at second-hand, than by The Beatles in their record sleeves, clothes, hairstyles and publicity material, not to mention songs such as Lucy In The Sky With Diamonds, Being For The Benefit Of Mr Kite and I Am The Walrus.



Smokin'! The Beatles were "seasoned potheads" by the time of Help!.

> **"It was through smoking dope that Paul came to see himself as an artist rather than as a moptop pop star."**

WELL IT'S CERTAINLY NOT TOBACCO

While they didn't invent the counter-culture, The Beatles were certainly the first pop/rock band to allow the influence of LSD, the movement's main sacrament, a central part in their output, thereby to a large extent inventing the psychedelic style in music. Though they took their visual psychedelia from artists and designers who were already working to convey the acid experience, The Beatles were the first to use the panoply of the psychedelic recording studio: Indian drones and scales, backwards tapes, phasing and other ideas – features soon taken up by others in the pop world (most notably by The Rolling Stones in *Their Satanic Majesties Request* – quite a departure from what had gone before).

Without any doubt, then, The Beatles helped to change the world during the psychedelic years. They did this by being open to existing elite ideas, by themselves being changed by these trends and concepts, and by almost immediately allowing these changes to affect their work. The first step in this process was their initiation into marijuana by Bob Dylan in New York in August 1964. By the time of their next project, the film and album *Help!*, they were seasoned potheads. However, they didn't begin to allow mind-expanding drugs to explicitly affect their work until after they (specifically, Lennon and Harrison) had encountered LSD in spring 1965. Starr and McCartney held off from trying acid for some while, fearing the transformative force of this powerful hallucinogenic drug. For McCartney, however, marijuana was, for the time being, quite enough in terms of inner liberation. It was through smoking dope that he came to see himself as an artist rather than as a moptop pop star – a fact which sparked his many interests in the artistic avant-garde of the mid-'60s, interests which actually ran ahead of those of both Lennon and Harrison.

THE LEAST PERSONALLY CHANGED OF THE BEATLES during 1965-67 was Ringo Starr. He was the oldest in the group and the most settled. His contributions to psychedelia – the drum and percussion parts to tracks such as Rain, A Day In The Life – were no doubt affected by the stimulus of drugs but were also evolved through interaction with The Beatles' engineer Geoff Emerick in his quest for new drum sounds. Much of the distinctive Starr drum style of the psychedelic years comes from the effects of varispeed: recording drums at a faster speed and then slowing them down, producing lower tones, greater weight, and making cymbals seem hazy and impressionistic. Yet his new-found liberation in playing came as much from him, via his drug-sensitized reactions, as it did from the requirements of the new sort of song the others were writing and from the influence of the nascent rock style.

McCartney, as Barry Miles has extensively documented in Paul McCartney: Many Years From Now (1997), was the original avant-garde Beatle, long before Lennon came to occupy that role in tandem with Yoko Ono. It was Paul who first came into contact with the counter-culture and the artistic 'underground' of the time, via his contacts with figures such as the cultured family of Jane Asher, the bookish Miles, and the gallery owners John Dunbar and Robert Fraser. As such, he was steeped in Surrealism and Absurdism, in kinetic sculptures, experimental films, beat poetry, and "happenings", and in the associated anti-establishment state of mind. McCartney was well ahead of Lennon, his colleague being married and confined to his house in Weybridge while the bachelor McCartney lived it up in London's art circles. Not until early 1968 did Lennon began to fully catch up in these areas of interest.

On the other hand, Lennon and McCartney were abreast of each other in their awareness of the universal love motif associated with LSD. Though McCartney didn't take LSD until late 1966, he got the message through a combination of his own pot-smoking and listening to Lennon and Harrison. McCartney recalls Day Tripper, recorded in October 1965, as a song about tripping. Since he hadn't tried acid then, he can only be using the drug terminology of the embryonic acid counter-culture to indicate something more generalised and conceptual: the new state of mind associated with the acid revelation – the Universal Love vibe. McCartney refers to Day Tripper as "a tongue-in-cheek song about... somebody who was committed only in part to the idea – whereas we saw ourselves as full-time trippers, fully-committed

The Beatles at the launch for *Sgt Pepper's Lonely Hearts Club Band*, Brian Epstein's home, May 19, 1967.

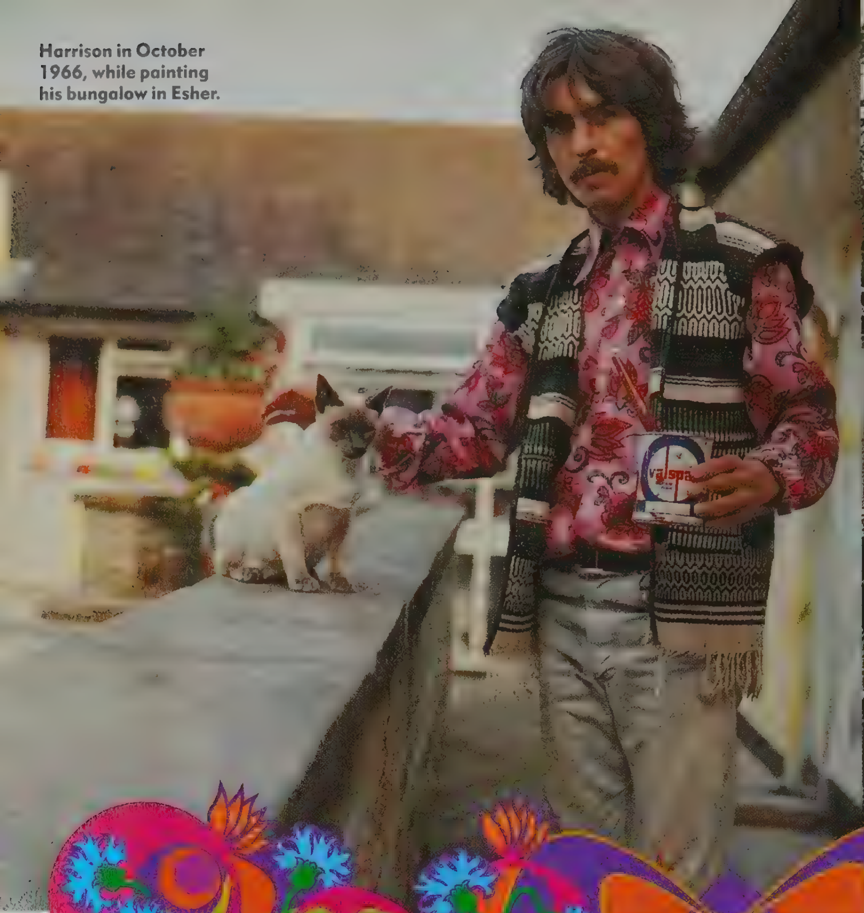
drivers". The subject of Day Tripper is an egoist ("a girl," explains McCartney, "who thought she was it"), egoism being the unenlightened opposite of Universal Love. A month after Day Tripper, Lennon and McCartney co-wrote The Word, celebrating it by smoking a joint and using coloured crayons to make a sort of psychedelic illuminated manuscript of the lyric with its explicit anticipation of the assertion "that love is all and love is everyone" in the acid-inspired Tomorrow Never Knows six months later.

McCARTNEY, THROUGH HIS CONTACTS WITH International Times, knew as much, if not more than, Lennon about the burgeoning counter-culture and its LSD ideology of universal love. He also knew more than Lennon about the phenomena of "be-ins" and "happenings" which formed the overlap between the acid-inspired hippies and the avant-garde artists of London and New York. McCartney was musically the most alert and inventive of The Beatles during the psychedelic period; not that any of the band's psychedelic masterpieces were primarily written by him, but that his input into them was so passionate and quick on the uptake. Good examples are Taxman and Tomorrow Never Knows, which share a remarkable McCartney guitar solo (on the latter, spooled backwards in a different key). In Taxman, the guitar solo is far beyond anything Harrison could have done in terms of content and attack in the pseudo-Indian style, while the bass part is startling in its own right and the basis of the entire rhythmic feel of the track. On Tomorrow Never Knows, McCartney takes the raw material of Mark 1, Lennon's first thoughts now available on *Anthology 2*, and turns it into a dazzling aural happening, possibly suggesting the chord change, certainly coming up with the drum pattern (and locked-in one-note/octave bass riff), adding all the celebrated tape-loops, and, as already mentioned, furnishing the guitar solo from Taxman for exploitation backwards.

One of the leading motifs of The Beatles' psychedelic period was the theme of carnival – a multicoloured explosion of street-level popular culture against which the grey establishment of the time was seen in repressive contrast. Again, McCartney was ahead of his fellow Beatles in responding to this idea, so central to the counter-culture. This can be seen in songs as various as Yellow Submarine, Good Day Sunshine, Penny Lane, Sgt Pepper's Lonely Hearts Club Band, Magical Mystery Tour, All Together Now and Why Don't We Do It In The Road. As Lennon observed, "Paul said, 'Come and see the show'; I said, 'I read the news today, oh boy'." Rightly understood in this antithesis, the "show" was McCartney's sense of the carnivalesque. (It was, after all, he who orchestrated the other Beatles into ad-libbing the as-yet-unreleased aural happening Carnival Of Light, made for a mixed media event of the same name at London's Roundhouse theatre early in 1967.)

Typical of McCartney's attitude to his cultural and pharmaceutical excursions of 1965-67 was an inquisitive and acquisitive point of view. He thirsted for new ideas and stimuli as potential new strings to his bow as an artist. A key song in this respect is Got To Get You Into My Life, which, he says, is "an ode to pot, like someone else might write an ode to chocolate or a good claret". Many of McCartney's other songs of the time – For No One, Sgt Pepper's Lonely Heart's Club Band, Honey Pie – employ novel instrumentations, all of them "acquired" as a result of his endlessly curious cultural intake. For example, he originally wanted the string arrangement of Eleanor Rigby to adopt the style of Vivaldi, to whose music Jane Asher had drawn his attention. Similarly, he requested a high trumpet for the solo on Penny Lane after hearing such a passage in one of Bach's Brandenburg concertos on television.

PHOTOS PICTORIAL PRESS/REX/ROBERT WHITAKER/HULTON ARCHIVE


Harrison in October 1966, while painting his bungalow in Esher.

Lennon's psychedel
Rolls Royce, 1967.

"The impresario of the band, McCartney was the live wire behind most of The Beatles' psychedelic rejoicing."

Eventually, McCartney's concept of himself as an artist – able to use techniques from jazz and the serious avant-garde as well as, in true Pop Art style, the classical and music-hall references which fuse in *Sgt Pepper's Lonely Hearts Club Band* – burgeoned in his novel film-music hybrid Magical Mystery Tour, the half-dreamed semi-failure created towards the end of the Summer Of Love. The impresario of the band, McCartney was the live wire behind most of The Beatles' psychedelic rejoicing. By contrast, Lennon retained a sceptical, querying edge to his work of this period, while Harrison's deep fascination with Indian religion took him into a completely different philosophical outlook. Yet McCartney, too, looked deeper in his work of the psychedelic era – for example, in Eleanor Rigby, She's Leaving Home, A Day In The Life and The Fool On The Hill – while even a song as comfortably ordinary as When I'm 64 contains a sting in the tail in the lyric of its final verse.

If McCartney is the great celebrator among The Beatles, the great quester and questioner is usually said to be Lennon. Certainly, he is the main author of nearly all of The Beatles' psychedelic classics: Tomorrow Never Knows, I'm Only Sleeping, Rain, She Said She Said, And Your Bird Can Sing, Strawberry Fields Forever, Lucy In The Sky With Diamonds, Being For The Benefit Of Mr Kite, I Am The Walrus and Across The Universe. (He also co-composed A Day In The Life and Baby You're A Rich Man.) Although he knew less than McCartney about other musical styles, Lennon, through his sheer originality as a writer, evoked extraordinary soundscapes from his colleagues and George Martin. The classic cello-and-sitar fusion style, brought to an apogee by Harrison in Within You Without You, was invented by Martin for Lennon's Strawberry Fields Forever and recapitulated in I Am The Walrus. The calliope cut-up soundtrack of Being For The Benefit Of Mr Kite represents another outstanding feat of production wizardry by Martin in response to Lennon's imagination.

Lennon, though, was more engrossed by psychedelic drugs than McCartney. His development during 1965-67 is essentially introverted, following his inner fortunes rather than, like McCartney, extrovertedly engaging with the outside world. His encounter, at London's Indica book shop in late March 1966, with Timothy Leary's The Psychedelic Experience initiated an exploration of alternative realities which changed his character profoundly, bringing out the peaceful side of him and aligning him with Harrison's deeper and more detailed interest in Indian religion. The middle eight of We Can Work It Out shows Lennon's understanding of the link between universal love and the great Beyond glimpsed in oriental philosophy: "life is very short and there's no time for fussing and fighting, my friend". His own commitment to the idea of universal love – of being a "full-time tripper, a fully-committed driver" – is embodied most poignantly in the "I'd love to turn you on"

Performing Hello, Goodbye, Saville Theatre, London, November 10, 1967.

refrain of A Day In The Life, co-written with McCartney. Yet his sceptical, querying eye was always open, informing most of his aforementioned psychedelic classics.

In the end, although for a while he shared Harrison's interest in Indian religion, Lennon stayed the sceptic, rebounding to the opposite pole of outright dismissal of the transcendental in Sexy Sadie and his first solo LP. As such, he ended up closer to McCartney. In this respect, Lennon's belated interest in mid-'60s avant-garde London is significant in that the key to the underground outlook was that it was chiefly anti-establishment. There was not much talk about God in the English underground, which was essentially secular or Zen-sceptical in the tradition of the Beat movement. This renders Harrison's initiative into Hindu mysticism all the more unique, even though, for about six months (between Bangor and Rishikesh), all four Beatles were happy to be publicly identified with such an interest. Lennon, though he went as far as appearing on a television show with Harrison to promote Transcendental Meditation, did not retain his affiliation; indeed, he rejected it.

Despite his ever-lurking cynicism, Lennon refused to follow the Revolutionary Left in calling for civil disorder without first seeing a programme of positive action with which to balance the implied negation and destruction. He and Ono wanted to see something constructive come from the counter-culture, insisting that one must not only be *against* outmoded things but *for* something with which to replace them. His solution was the Dadaist peace-art of his post-psychedelic period. In this way, Lennon remained faithful to the abiding optimism of The Beatles' work – the "can do"/"love will conquer all" spirit which lay at the heart of the band's carnival style.

HARRISON, BY CONTRAST, STAYED TRUE TO THE precepts of Hindu religion which appear to have impacted on him with great force, probably in conjunction with LSD, early in 1965. Certainly acid endowed him with a more than conceptual experience of the Universal Love motif. Speaking about this 35 years later, Harrison recalled: "It was like a very concentrated version of the best feeling I'd ever had in my whole life. I fell in love, not with anything or anybody in particular, but with *everything*." This, perhaps, is the experience he later recorded in the grandiose Try Some, Buy Some on *Living In The Material World* (1973): "Not a thing did I have, not a thing did I see/Till I called on your love and your love came to me". Such a sweeping attitude underlies, in a fundamentally serious way, almost everything that Harrison did after late 1965. Although not all of his lyrics of 1965-73 have a transcendental twist, he speaks often in terms of profound and simple spiritual reciprocity: "My love belongs to who can see it", "The Lord helps those that help themselves/And the law says whatever you do is going to come right back on you", etc. With a few exceptions, the "you" he addresses in his songs is both God and, at least potentially, the listener. It's an impressively whole-cloth point of view with very few conceptual creases in it.

Harrison said that when he first heard Indian music it seemed somehow familiar to him. Possibly he was thinking in terms of reincarnation. Whatever the truth, it's certainly fair to say that Within You Without You, the philosophical centre-piece of *Sgt Pepper*, is a remarkable achievement for someone who'd been exposed to the conventions of Hindustani classical music for little longer than 18 months. The song's opening line (a single sentence extending over 20 bars) shows its author entirely absorbed in the idea of Karma, the Hindu law by which the soul is stubbornly bound to existence by its attachment to the things of material life (and, reciprocally, unbound by its detachment from the same things). Karma is a constant theme of Harrison's work between Within You Without You and *Living In The Material World*. So completely did he integrate Hindu religion into his life from the outset that his 1966 interview with International Times speaks of little else.

As for the psychedelic theme, Harrison ➽

PHOTOS REX/HULTON ARCHIVE/ROBERT WHITAKER

PADDINGTON STREET W1

Psychedelia found its way onto the walls of the Apple Boutique and (right) the interior of George's Esher home.

PHOTOS: PA

"Revolver was the first Beatles LP to be a unified work of art rather than a set of songs in various moods and styles."

soon abandoned LSD in favour of more secure ground: meditation. It's All Too Much is a sort of farewell to acid; after that, he allowed himself no more than marijuana. In a similar fashion, Blue Jay Way is a sort of farewell to psychedelia (unless we are to include Long Long Long from the 'White Album'). In effect, it was George Harrison who inspired the West's mainstream acquaintance with Hindu religion and created the late-'60s' so-called Spiritual Revival. While the rest of The Beatles soon passed through their Hindu phases, Harrison's allegiance was life-long. This singlehanded responsibility for such a fundamental cultural sea-change is an abiding testimony to Harrison's importance as a counter-cultural figure, albeit that he would have felt uncomfortable being described as such.

The Beatles' psychedelic era – which begins with Tomorrow Never Knows (having been previewed in outline six months earlier in The Word) and ends, more or less, with Across The Universe in February 1968 – introduced a new sort of love along with a new sort of music. Clearly, the main inspiration was LSD (or, in McCartney's case, marijuana). Mind-expanding drugs engendered a renaissance for The Beatles which they probably would not have realised so rapidly otherwise, if at all. It was not surprising that they regarded drugs as crucial. By agreement of all four Beatles, *Revolver* was originally to be called *Abracadabra*, but this was dropped when it was found that someone had already used it. The implication of this alternative title is that The Beatles plus psychedelics equalled ("hey presto") a new world of sound-feeling.

It was not surprising that the group considered *Revolver* to be a discrete step forward in their work, unlike anything they'd done before. The most obvious aspect of this was that little of the album's music could be performed live. It was, in effect, sonically *painted* using the recording studio as part of the palette. *Revolver* was not quite the first record to do this; yet while The Beach Boys' *Pet Sounds* was arguably the first pop album to be nigh on impossible to reproduce live, *Revolver* was the first complete step into the new sound-world of studio pop/rock. It was the first Beatles album to be a unified work of art in its own right rather than merely a set of songs in various moods and styles. (This did not prevent its artistic integrity being violated in America by Capitol, who pulled three tracks off it to fill out *Yesterday and Today*.)

Notwithstanding its track-for-track quality, which these days makes *Revolver* a more common choice as The Beatles' best album than *Sgt Pepper*, it's *Sgt Pepper* that most authentically conjures up the elusive 'spirit of '67'. It contains both the more brilliantly colourful and the deeper music. There's an emotional seriousness, a weight, about songs like Within You Without You, A Day In The Life and She's Leaving Home (even With A Little Help From My Friends and Getting Better), which one finds in *Revolver* only on Eleanor Rigby, I Want To Tell You and Tomorrow Never Knows. Which is to say: there is more feeling in *Sgt Pepper* than in the quick-firing acuity of *Revolver*. Embedded in its time in a way that *Revolver* isn't, *Sgt Pepper*, appropriately approached, continues to be an active generator of "period vibes". If you want a contact high with the spirit of '67, a taste of the Universal Love vibe as it was then widely felt, *Sgt Pepper* is the place to go.

After *Sgt Pepper*, the only option left for The Beatles' psychedelic style was to continue to fill out the carnival picture, recruiting new "turns" to the performance. *Magical Mystery Tour* is perhaps a drug-inspired step too far – but only just. The best of its music compares to *Sgt Pepper* in combining dazzle-factor with depth of feeling. But what brought the band's essentially drug-based mind-expanding phase to an end was their encounter with Transcendental Meditation and the Maharishi Mahesh Yogi. First, LSD was replaced by meditation and marijuana: the kaleidoscopic quality departed to be replaced by something less starry-eyed. Second, TM was followed, in three of The Beatles, by a recoil to ordinary life. (In Harrison, meditation moved on to his experience of Krishna Consciousness in 1969.) In other words, the drug-based sense of enchantment ceased and the group awoke to its adult diversity – and an almost immediate outbreak of divisive bickering.

The Beatles' psychedelic music represents a state of mind different from ordinary reality: a magical, all-beautiful, all-loving vision in which opposites are peacefully reconciled. Whether that state of mind is ultimately a delusion is up to the listener. ■

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Stretching The Boundaries

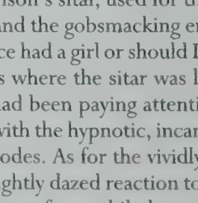
Rubber Soul was the first Beatles album to expose the band's wonderful sense of adventure. Richard Williams explains how sex, drugs and spirituality began to turn the Fab Four on.

By the winter of 1965, we were all a little bit wiser. On the face of it, *Rubber Soul* was another 'Fab Four' LP completed and released in time to catch the Christmas market, a tradition established by *With The Beatles* in 1963 and continued by *Beatles For Sale* a year later. Those albums had soundtracked the teenaged nation's winter parties. As wax guttered from candles stuck in Chianti bottles and horizontal forms littered every available surface, they tended to get left on automatic replay to repeat themselves over and over again. *Rubber Soul* took on that valuable role as a social lubricant, too, but it had something more besides.

The hint of distortion in Robert Freeman's low-angled cover portrait, echoed in the choice of proto-psychedelic lettering for the title, gave a clue to the nature of the music within, for *Rubber Soul* was the first of their albums to expose their sense of adventure to general view. Almost from the start they had been been noted for their inquisitiveness, but this was where they really started to blend their discoveries into something genuinely original, and also where they learnt to use drugs, sex and an interest in the spiritual quest as components of their songwriting – while still maintaining the brevity and clarity of the classic pop song.

To open the album, Drive My Car borrowed from impeccable sources. Guitar and bass doubled the riff under the vocal just like Steve Cropper and Donald 'Duck' Dunn were doing behind Sam and Dave in the Stax studio. The use of a tambourine to take the place of a hi-hat or a ride cymbal over Ringo's crisp backbeat rimshots was pure Motown, going all the way back to Barrett Strong's Money (That's What I Want), one of their early favourites. The lyric, however, borrowed from nobody. A dry commentary on stardom and seduction, its light irony came from deep inside a place with which only they were familiar – their own experience as the most famous, fawned-on and lusted-after entertainers on the planet.

> "The hint of distortion in the low-angled cover portrait gave a clue to the nature of the music within."



When the needle tracked to Norwegian Wood for the first time, the listener's attention was divided between its two main characteristics – the silvery twang of Harrison's sitar, used for the first time in place of a lead guitar, and the gobsmacking erotic wryness of opening line: "I once had a girl or should I say she once had me". It was obvious where the sitar was leading, particularly to anyone who had been paying attention to John Coltrane's experiments with the hypnotic, incantatory effect of Indian drones and modes. As for the vividly poetic description of the singer's slightly dazed reaction to a one-night stand, we were not to know for a while longer that John's marriage was destined for a premature conclusion.

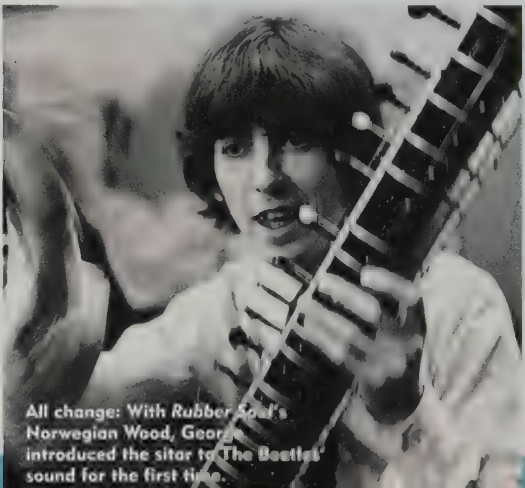


PHOTO: CAMERA PRESS

All change: With *Rubber Soul*'s Norwegian Wood, George introduced the sitar to The Beatles' sound for the first time.

By this time, two songs in, it was obvious that The Beatles had moved on, beyond even the primal cry of *Help!* and the poised accomplishment of Yesterday earlier in the year. You Won't See Me may be one of *Rubber Soul*'s most

RUBBER SOUL

conventional tracks, but the arrangement of Paul's upbeat song of rejection is enlivened by an imaginative drum pattern that stresses their attention to every last detail of texture and decoration.

Nowhere Man's stark a cappella opening and the sober tone of John's lead vocal give the song an immediate impression of profundity. Here The Beatles were following Bob Dylan's example and beginning to function as social critics. George's brief electric 12-string solo is a fine example of his instinct for adding to the strength of the whole structure, rather than showing off.

The first of George's two contributions as a writer, Think For Yourself, is mostly notable for the use of two simultaneous bass guitar lines, one conventionally amplified and the other run through a fuzzbox. Although they sometimes

TRACK LISTING

A-SIDE

1. Drive My Car
Lennon/McCartney
Sung by McCartney

2. Norwegian Wood (This Bird Has Flown)
Lennon/McCartney
Sung by Lennon

3. You Won't See Me
Lennon/McCartney
Sung by McCartney

4. Nowhere Man
Lennon/McCartney
Sung by Lennon

5. Think For Yourself
Harrison
Sung by Harrison

6. The Word
Lennon/McCartney
Sung by Lennon

7. Michelle
Lennon/McCartney
Sung by McCartney

B-SIDE

8. What Goes On
Lennon/McCartney/Starkey
Sung by Starr

9. Girl
Lennon/McCartney
Sung by Lennon

10. I'm Looking Through You
Lennon/McCartney
Sung by McCartney

11. In My Life
Lennon/McCartney
Sung by Lennon

12. Wait
Lennon/McCartney
Sung by Lennon/McCartney

13. If I Needed Someone
Harrison
Sung by Harrison

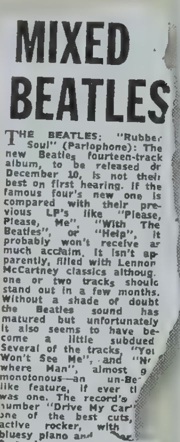
14. Run For Your Life
Lennon/McCartney
Sung by Lennon

WHAT THE PAPERS SAID...

1965's media weren't quite ready for *Rubber Soul*.

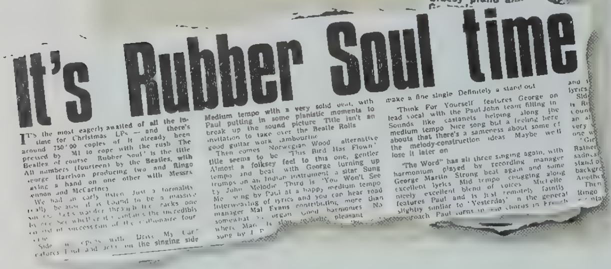
"The new Beatles 14-track album... is not their best on first hearing. If the famous four's new one is compared with their previous LPs, it probably won't receive as much acclaim. It isn't, apparently, filled with Lennon-McCartney classics, although one or two tracks should stand out in a few months. Without a shade of doubt, The Beatles' sound has matured but unfortunately it also seems to have become a little subdued. Several of the tracks, You Won't See Me and Nowhere Man almost get monotonous – an un-Beatle like feature, if ever there was one."
Melody Maker (December 4,1965)

"First one marvels and wonders at the constant stream of melodic ingenuity stemming from the boys, both as performers and composers. Keeping up their pace of creativeness is quite fantastic. Not, perhaps, their best LP in terms of variety, though instrumentally it's a gas."
Record Mirror (December 4, 1965)



MIXED BEATLES

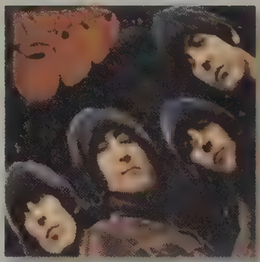
THE BEATLES: "Rubber Soul" (Parlophone): The new Beatles fourteen-track album, to be released o December 10, is not thei best on first hearing. If the famous four's new one is compared with their previous LP's like "Please, Please, Me", "With The Beatles", or "Help", it probably won't receive a much acclaim. It isn't apparently, filled with Lennon McCartney classics althoug one or two tracks shoul stand out in a few months. Without a shade of doubt the Beatles sound has matured but unfortunately it also seems to have become a little subdued Several of the tracks, "Yo Won't See Me", and "N where Man", almost g monotonous—an un-Be like feature, if ever t was one. The record's number "Drive My Car" one of the best cuts, active rocker, with bluesy piano and



It's Rubber Soul time

SLEEVE NOTES

How The Beatles' image was stretched to match their new sound.



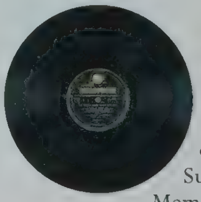
The release in December 1965 of *Rubber Soul* showed the world just how much The Beatles had changed, a change even reflected in the LP's cover art – they'd never looked like *that* before. *That* was the result of a happy accident that literally gave a new slant to a moody group shot taken by photographer friend Robert Freeman in the grounds of John's Weybridge home. "For this cover I wanted another angle on the group and a different tonality – greens, browns and black, but with an almost monochrome look," explained Freeman in his book, The Beatles: A Private View. "The garden of John's house in Weybridge had the right elements. We arranged for The Beatles to wear clothes in appropriate colours, with black polo-neck sweaters or shirts. They were beginning to wear more varied clothes anyway, so uniformity was out."

Paul also saw the cover as a chance for The Beatles to progress their image – but the stretched look happened quite by chance. "Robert was showing us the slides; he had a piece of cardboard that was the album-cover size and he was projecting the photographs exactly onto it so we could see how it would look as an album cover. We had just chosen the photograph when the card that the picture was projected onto fell backwards a little, elongating the photograph. It was stretched and we went, 'That's it, Rubber So-o-oul, hey hey! Can you do it like that?' And that was it."

"I liked the way we got our faces to be longer on the album cover," recalled George in Anthology. "We lost the 'little innocents' tag, the naivety, and *Rubber Soul* was the first one where we were fully fledged potheads."

Richard Fairclough

> "The desire of The Beatles to stretch out and experiment is what gives Rubber Soul a special poignancy."



duplicate the same line, McCartney's fuzz version is the more prominent and functions as a lead instrument.

The dawning of spiritual enlightenment that would reach its climax in the Summer of Love is celebrated in The Word. John's conclusion – "Now that I know what I feel must be right/I'm here to show everybody the light" – shows no sign of the cynicism that pervaded Sexy Sadie once their spiritual guide had been exposed, and the instrumental interludes form a brilliant homage to Booker T And The MG's.

By this time, the ear had become accustomed to innovation, so Michelle, ending the first side, was the biggest shock of all. In this doggedly accomplished pastiche, Paul vented all his nostalgia for a safe childhood in the 1950s, itself a decade suffused with nostalgia for the inter-war security of the '20s and '30s, the era to which this song specifically refers.

What Goes On opens the second side by evoking nostalgia for a very different kind of '50s: the decade of those yellow Sun records from Memphis. Of all Ringo's tracks on all their albums, this slice of Tennessee truckstop rockabilly is easily the least disposable.

Girl is John's Michelle, superficially lascivious (all that erotic sighing) but curiously opaque and disturbing. "Was she told when she was young that pain would lead to pleasure?" is quite a long way from "Michelle, ma belle sont les mots qui vont tres bien ensemble".

Whether or not the opening lines of I'm Looking Through You were inspired by an early experience of the effects of hallucinogenic substances, they certainly provide a good example of The Beatles' gift for oblique perception. So does In My Life, John's gorgeous ballad displaying a surprisingly mature emotional outlook, as beguilingly unexpected as the premature nostalgia of Bob Dylan's Dream was from a 21-year-old. Ringo's imaginative drumming re-emphasised the importance of all four Beatles even during moments when only one of them was taking the spotlight.

Factory records: Workers on a [illegible] line in the EMI factory at [illegible] Middlesex, with *Rubber Soul* in the final stages of production, November 25, 1965.

PHOTO: HULTON ARCHIVE

Similarly, George's use of the guitar's volume knob to soften the attack of his lead lines is the principal feature of Wait.

Written by George in response to the jingle-jangle sound of The Byrds' version of The Bells Of Rhymney, If I Needed Someone is a little gem, an early classic of power-pop which lasts not a second too long. Run For Your Life closes the album on a comparatively humdrum note, despite George's curling guitar figures. They were not quite ready to produce the sort of epic set-pieces of experimentation with which Tomorrow Never Knows and A Day In The Life concluded *Revolver* and *Sgt Pepper's Lonely Hearts Club Band*.

The first half of the '60s came to an end in the great creative explosion of 1965, the year of Like A Rolling Stone, You've Lost That Lovin' Feelin', The Tracks Of My Tears, In The Midnight Hour, Mr Tambourine Man, Nowhere To Run, Satisfaction, California Girls, Gloria, I Got You Babe, My Generation, People Get Ready and Do You Believe In Magic. The musicians were taking powers formerly held by the industry. Old restrictions were being abolished, for better and for worse. *Rubber Soul* was the last Beatles LP produced on the pop industry's traditional two-albums-a-year schedule, and the audible tension between the requirement to produce 14 three-minute songs and the desire to stretch out and experiment is what gives it a special poignancy.

SOUL MINING

For Jack White of The White Stripes, *Rubber Soul* is a fine example of natural songwriting.

"Whenever I think of *Rubber Soul*, the first thing that comes to mind is a memory of George Harrison saying in an interview that *Rubber Soul* and *Revolver* are like volumes one and two of the same album. That interested me very much for some reason. When you're young and listening to albums, you might look at all of a band's record sleeves and sort of wish there was some thing that tied them all together, like a secret code, or a record label symbol in the corner. *Rubber Soul* and *Revolver* always make me think like that.

"To be able to churn out two albums like that in a year's time is awe inspiring to a musician. These boys weren't wasting any time, where they? What strikes me most about *Rubber Soul* is the feeling that it was 'time to make an album boys'. As if The Beatles just came in, recorded it, and went to go have dinner. It really feels that way to me. Each song is brilliant, yet I don't feel like they were in the studio for months, like 'The White Album' feels. It just seems closer to natural songwriting. And the songwriting on the album is unbelievable. In My Life is pure genius, yes dare I say genius. Why is it that whenever Brian Wilson's name is mentioned, genius is not far behind. But that word seems to be left out of Beatles talk, almost as if, 'yeah, we all know that already'. But I think it's not fair to them.

"Drive My Car has an urgency to it, just a constant forward movement that kills me. Its monotone vocals hold on to that note until the last possible second before belting out 'But you can do something in between'. Now that's natural songwriting. And an exceptional album at that, definitely an important one to note in The Beatles' intricate structure of popularity, songwriting and attitude."

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1966

In 1966, The Beatles created controversy wherever they went. They caused outrage in Japan for playing at the Budokan and were hounded out of the Philippines for snubbing Imelda Marcos. John's "we're more popular than Jesus" comments ensured an eventful US tour and by the time they arrived at Candlestick Park in San Francisco, the band had decided that this would be their final gig. It was also the year that George fell in love with India and *Revolver* was released.

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PLUS SECOND PART OF GIANT POSTER PIN-UP OF DAVE DEE, ETC.
ALSO YOUR RADIO LUXEMBOURG PROGRAMMES FROM
AFRAID
BARDE?

Tripping the light fantastic: George runs through Paperback Writer, Abbey Road, May 19, 1966.

What: Work begins on Revolver
Where: Abbey Road, Studio Three
When: April 6, 1966

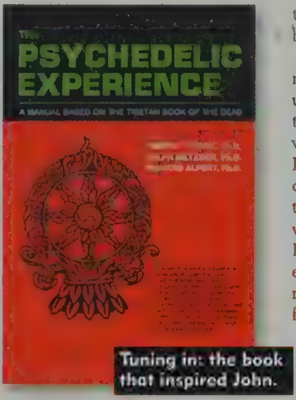
INTO TOMORROW

When The Beatles started work on the song known as 'The Void', their aim was to tear up the recording rule book. By Jim Irvin.

LATER IN 1966, PAUL McCARTNEY WOULD be interviewed by his friend Miles, for underground newspaper International Times. The 24-year-old who'd just finished *Revolver* and was about to start work on *Sgt Pepper* would betray a perhaps unavoidable mix of acute confidence – the certain knowledge that his group were way ahead of their peers – and slight disillusionment at achieving deity.

"There's no great big idols now," he'd say. "That's [the pity] about making it, you look at [people] objectively and they are no longer idols, you just see them for what they are. You lose that sort of fan thing. You lose the bit about being influenced. I think we are influenced by ourselves more and more at the moment, by what we know we could do, and what we know we'll eventually be able to do."

Other things had been impacting on the music – and the mind-set – of McCartney. The effects of mind-altering drugs had clearly changed the way he worked. "With everything now, my aim seems to be to distort it. The aim is to change it from what it is, and to see what it could be. To see the potential in it. To take a note and wreck the note and see what else there is in it, what a simple act like distorting it has caused... and superimpose on top, so you can't quite tell what it is any more. It's all trying to create magic."



Tuning in: the book that inspired John.

Paul had entered this spirit at full throttle during the making of *Revolver*. When newly-promoted tape-op, 20-year-old Geoff Emerick, turned up for his first session as chief balance engineer on April 6, he was immediately struck by this urge to distort and create magic.

"It was implanted when we started recording *Revolver* that every instrument should sound unlike itself."

"The group encouraged us to break the rules," he says. "It was implanted when we started *Revolver* that every instrument should sound unlike itself: a piano shouldn't sound like a piano, a guitar shouldn't sound like a guitar. There were lots of things I wanted to try, we were listening to American records and they sounded so different, the engineers [at Abbey Road] had been using the same [methods] for years and years."

They began with a new song by John, inspired by his experiments with LSD in January, where he'd used Timothy Leary and Richard Alpert's book The Psychedelic Experience as a guide. The book spoke of "surrendering to the void". John lifted this concept and lines such as, "Turn off your mind, relax and float downstream", directly from the book to create his impression of an acid trip. The Beatles spent five hours laying down three takes of the song – then identified simply as Mark 1 – using two guitars (one fuzzed, one through' a Hammond organ's Leslie cabinet), bass, drums, organ and vocal (also through the Leslie). George Harrison provided a drone using sitar and tamboura, and George Martin added some Goons-style piano at the end.

For the drum sound, Emerick employed a Fairchild limiter – a device that prevents a signal overloading, but can produce the effect of sound fighting to break free. "It was the first time that I'd used the Fairchild on the drums," says Geoff. "I kept the bass drum separate but mixed all the rest to one track. The more bass drum that came through, the more the Fairchild would knock the other drums back, if Ringo hit a cymbal at the same time you'd get this whooshing, sucking noise which was the limiter returning, and that's why the drums sound backwards."

McCartney suggested that they might flesh out the track in an unusual way by using tape loops, so the following day, before starting work on Got To Get You Into My Life (Paul's own homage to discovering acid: "I was alone, I took a ride, I didn't know what I would find there..."), the band, Emerick and several other staff engineers, gathered to man the machines and be human flywheels for the lengthy loops of tape. One, featuring Paul laughing while playing his guitar, sounded like screeching seagulls when sped up; one utilised a single orchestral chord, another included a sitar sound heavily saturated onto tape by removing the machine's erase head. These effects were called up at random to punctuate the song – which was known for a while as The Void, until another of Ringo's peculiar maxims – "Tomorrow never knows!" – was appropriated by John as its definitive title.

Such experiments touched every track. A double-compressed bass sound discovered during Paperback Writer became their favoured way of recording the instrument. The fuzzed guitar solo from Taxman was spun backwards into the breakdown of Tomorrow Never Knows. The music-hall atmosphere and sound-effects of Yellow Submarine presaged *Sgt Pepper*. And then there was the haunted tea-room atmosphere of Eleanor Rigby. Curiously, in his interview with Miles, McCartney would sound equivocal about that track's fusty charms. "If it had been about anything else I think it would have been a mess, having it arranged like that. But luckily it fitted. I really can't stand that kind of classical music." Even the group themselves, it seems, were surprised by what they'd done.

Revolver took 36 days to complete, between April 6 and June 21. "I know for a fact that, from the day it came out, *Revolver* changed the way that everyone else made records," Emerick has said. "Everyone knew how we were doing those things, word would get round, but they could never quite get those sounds because they weren't using the same band!"

PHOTOS: ROBERT WHITAKER, PICTORIAL PRESS

JANUARY 66

1 Parlophone Records release *Sing A Song Of Beatles*, on which music publisher Dick James sings a medley of Beatles songs

3 *Rubber Soul* becomes the Number 1 album in the US

4 Brian Epstein flies to New York to negotiate details for the next Beatles tour of the States.

5 Lennon attends a party at 5 Cheltenham Terrace, London, the home of PJ Proby.

6 Day Tripper is certified as a gold disc in the US.

8 We Can Work It Out is The Beatles' first US Number 1 single of 1966 John, George and Ringo attend a party with Mick Jagger, at his home in 13a Bryanston Mews East, London

10 Brian Epstein is appointed a director of Lennon Books Limited

12 Ringo Starr and his wife Maureen leave the UK to holiday in Port Of Spain, Trinidad.

14 BBC TV acquires the British exhibition rights for the film of The Beatles At Shea Stadium.

21 Harrison marries Patti Boyd in Epsom, UK. McCartney is among the guests

22 Harrison is interviewed by ABC about his marriage to Patti Boyd. George and Patti set off for their honeymoon in Barbados

27 The Overlanders reach Number 1 in the UK with their cover of Michelle.

29 Having briefly been dislodged by Simon & Garfunkel, We Can Work It Out returns to Number 1 in the US

31 Paul and Jane, plus George and Patti, attend the premiere of the musical How's The World Treating You, at the Wyndham Theatre, London

FEBRUARY 66

3 McCartney sees Stevie Wonder at The Scotch Of St James, London

4 George and Patti see the play Little Malcolm And His Struggle Against The Eunuchs, at the Garrick Theatre, London

10 Girl, a Lennon/McCartney song recorded by St Louis Union, peaks at Number 11 in the UK singles chart

11 Peter & Gordon release a new single, Woman, in the UK. The song is credited to Bernard Webb but, when it becomes a hit, McCartney will reveal that he wrote it.

12 George and Patti are tracked down by photographers, on honeymoon in Barbados

13 Brian Epstein throws a party at 24 Chapel Street, with guests including Cilla Black, Gerry And The Pacemakers, John and Cynthia, Ringo and Maureen, Paul and Peter Asher

21 A new single, Nowhere Man/What Goes On?, is released in the US

23 McCartney attends a performance of contemporary music by Luciano Berio at the Italian Institute, London

24 Woman by Peter & Gordon enters the UK singles chart, where it will peak at Number 28

25 George and Patti return to London after honeymooning in Barbados

FEB 28 - APRIL 18, 1966

28 Liverpool's Cavern Club, home of The Beatles, is closed due to financial problems. A hundred youths barricade themselves inside as a protest.

MARCH 66

Radio Times
tv
BBC-1
BBC-2
Beatlemania
THE BEATLES AT SHEA STADIUM

1 The Beatles At Shea Stadium, film of the spectacular New York concert, premieres on BBC1 TV.

2 The Radio Times (left) reviews the previous night's TV broadcast of The Beatles At Shea Stadium, saying: "Superficially bracing, it was also slightly alarming as a demonstration of mass hysteria. We saw how the audience's natural excitement was increased to fever pitch by the various supporting acts. Then, in an atmosphere of frenzy and against a solid wall of sound, The Beatles came on and duly performed a selection of their best songs."

4 The London Evening Standard publishes an interview in which Lennon declares: "We're more popular than Jesus."

6 A petition with 5,000 signatures is sent to UK Prime Minister Harold Wilson, protesting about the closure of the Cavern Club.

THE BEATLES
YESTERDAY

10 The Beatles' last Number 1 EP, Yesterday (right), enters the British charts

24 McCartney and Harrison attend the premiere of the film Alfie, starring Jane Asher, in the Plaza Cinema, Haymarket, London.

25 The controversial 'Butcher cover' is shot by photographer Robert Whitaker in his studio in Chelsea, London, showing The Beatles dressed as butchers holding meat-cleavers, surrounded by headless dolls and meat.

31 In New York, Brian Epstein and Tatsuji Nagashima arrange Tokyo concerts for The Beatles.

APRIL 66

3 The Beatles appear on the cover of weekly Italian magazine Ciao Amici.

5 For Jane Asher's 20th birthday, McCartney gives her 20 dresses.

6 At Abbey Road, The Beatles begin working on tracks which will become the album *Revolver*. The first song recorded is The Void.

7 Work on Tomorrow Never Knows continues at Abbey Road. They also begin Got To Get You Into My Life.

8 More takes of Got To Get You Into My Life are recorded at Abbey Road.

11 Work continues on Got To Get You Into My Life at Abbey Road. Later in the day they start the Harrison song, Love You To.

13 Love You To is completed at Abbey Road, and work starts on Paperback Writer.

14 Overdubs for the upcoming single Paperback Writer are done at Abbey Road. Work also begins on the B-side, Rain

16 Recording of Rain continues at Abbey Road.

17 Work commences on the John Lennon song, Dr Robert, at Abbey Road.

18 The Cavern Club is sold to café proprietor Joe Davey.

What: The NME Concert
Where: Empire Pool, Wembley
When: May 1, 1966

GOING, GOING, GONE

It was supposed to be just another set at the NME Poll-Winners' Concert, but it proved to be The Beatles' last ever UK gig. By **Johnny Black**.

"Those NME Poll-Winners' concerts were euphoric occasions," remembers Spencer Davis. "The nearest modern equivalent would be something like the Grammies, except we didn't have bodyguards, make-up artists and hangers-on. It was just the bands and their roadies, and we all knew each other."

Those shows represented not just the pinnacle of music business success, but the giddy peak of teen adulation, and as successful as they were, the Spencer Davis Group made only one NME Poll-Winners' Concert appearance, which was as much as any chart-topping British band of the time could dream of. Any band, that is, except The Beatles and The Rolling Stones. May 1, 1966, was the Stones' third Poll-Winners' performance, and The Beatles' fourth – and the rivalry between the two camps had never been greater. The stage was set for a clash of titans.

Other acts on the bill that year included The Small Faces, Spencer Davis Group, The Yardbirds, The Who, Walker Brothers and, lingering representatives of the old order, Roy Orbison and Cliff Richard and The Shadows. Ian McLagan, keyboardist of The Small Faces, still vividly recalls the atmosphere. "It was a big party backstage. There were so many stars that some had to share a dressing room. I walked into one where Paul Jones, Tom Jones and Cliff Richard were all elbows and bums trying to change into their stage gear. When it was our turn we walked on, the audience screamed, we played our two or three numbers and we ran offstage. I spent most of the time hanging out in the canteen with the Stones and The Who. I didn't even get to see The Beatles."

McLagan wasn't alone. Long-term Beatles aide Tony Bramwell recalls that "they were busy around that time doing the *Revolver* album, so the NME show was pretty much an in and out job for them." Little wonder that almost all Spencer Davis remembers of the Fab Four is "seeing them arrive wearing those yellow-tinted sunglasses".

But once they did arrive, battle was joined. "There was a lot of argy-bargy between [Rolling Stones manager] Andrew Loog Oldham and Brian Epstein," recalls NME news editor Derek Johnson, who was also acting as MC for the event. "It all seemed to be about who should close the show."

Indeed it was but, bizarrely, both managers were fighting to convince the NME's Executive Director, Maurice Kinn, that their band must not top the bill. Keith Altham, an NME staff writer, explains that "there was some sort of contractual dispute with ABC-TV who were filming the event, the effect of which was that the last band to play would not be filmed and thus would not appear in the TV broadcast."

Epstein and Oldham were both keenly aware that, although the glory of the occasion would go to whoever took the stage last, the potentially huge record sales generated through being seen by a TV audience of many millions meant that the financial rewards would be reaped by whoever went on second-last. As a breed, managers have never found it difficult to choose between the warm glow of glory and the cold glint of hard cash, so the war of words was long and hard-fought but, in the end, having been voted Number 1 by the readers of NME, The Beatles were obliged to take the stage after The Rolling Stones.

"Suddenly, The Beatles were there," reported Alan Smith in the following week's issue of NME, "dressed in beetle-black and standing by to give their first live performance of 1966. John stood astride in the familiar Lennon style, shoved on a pair of brown sunglasses with familiar Lennon panache, and belted straight into the vocal of I Feel Fine."

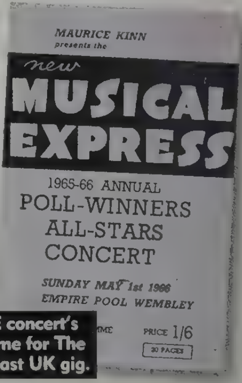
Tony Bramwell says that it was far from a classic Beatles performance. "By that time, they weren't playing as well as before, because they couldn't hear themselves through the screaming, and getting the opening feedback note of I Feel Fine always gave them trouble onstage, but luckily no one heard it there anyway."

Alan Smith's review confirms that, "the screaming seemed to reach the kind of level that only dogs and A&R men could hear."

Backstage, meanwhile, the Spencer Davis Group was facing its own dilemma. They were due to fly to Germany immediately after the gig, "But we'd never actually seen The Beatles play," says bassist Muff Winwood. "We were stuck in the dressing room, which was under the seats at the side of Wembley, and John Walters, the trumpet player of the Alan Price Set, convinced us that this was an historic occasion because we'd never see The Beatles and the Stones on the same stage again."

So while a Bentley, kindly loaned by Keith Richards of the Stones, stood by outside to whisk them to Heathrow, they were stacking boxes on top of the dressing room benches. Then, the entire Spencer Davis Group clambered up and peered through tiny slatted windows situated just below ceiling level. "We were actually looking through the audience," remembers Muff, "so it wasn't much of a view, but at least we did see The Beatles, even if it was impossible to hear them."

"When their set ended," notes Derek Johnson, "The Beatles did a quick bow and then, to avoid the huge amount of fans, they raced to their cars and drove off. And, of course, what none of us – not even The Beatles – realised at the time, was that it turned out to be their final live concert in the UK."


MAURICE KINN
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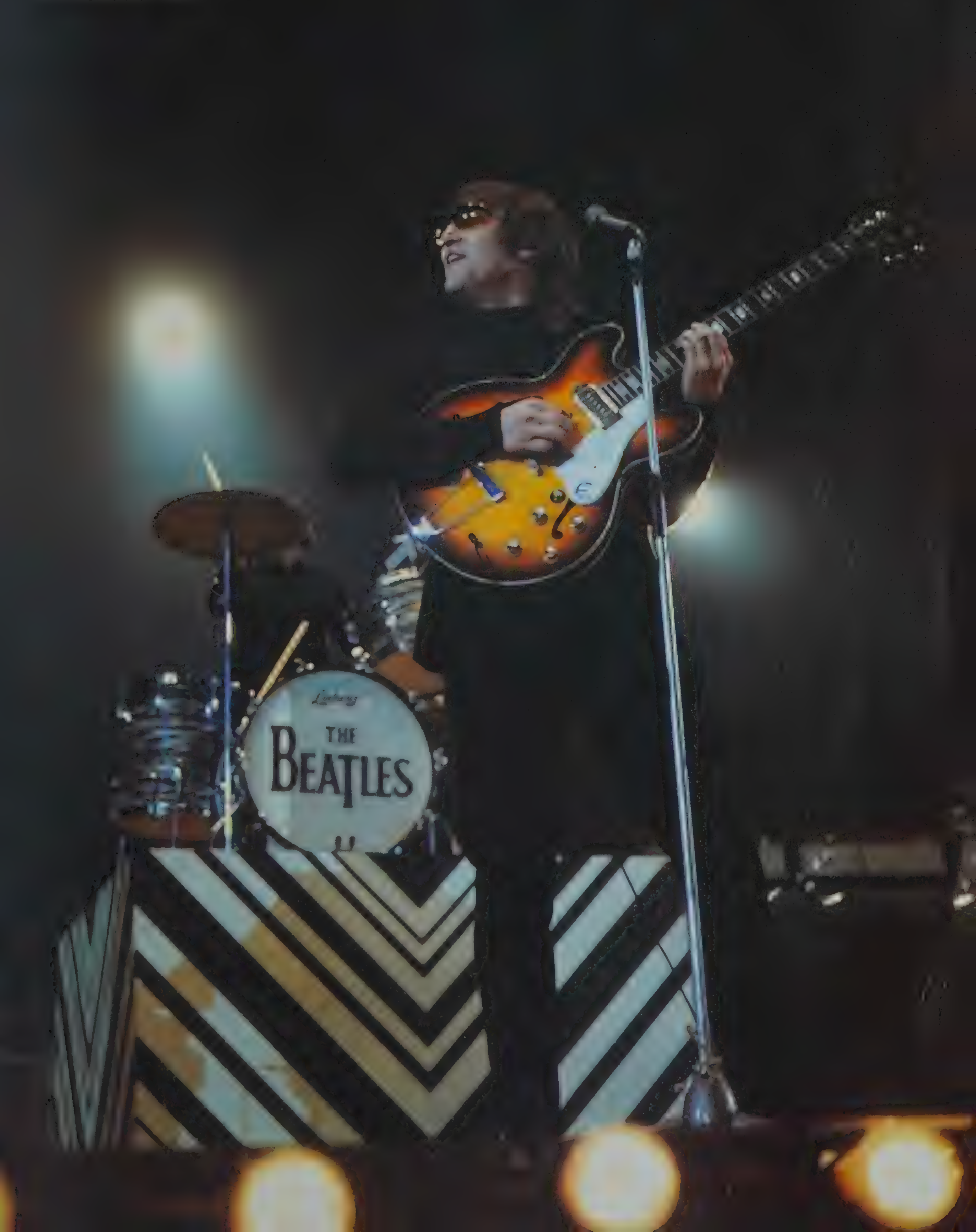
new
MUSICAL EXPRESS
1965-66 ANNUAL
POLL-WINNERS
ALL-STARS
CONCERT
SUNDAY MAY 1st 1966
EMPIRE POOL WEMBLEY
PRICE 1/6
20 PAGES

The NME concert's programme for The Beatles' last UK gig.

> **"The screaming was so loud it seemed to reach the kind of level that only dogs and A&R men could hear."**

Hello, Goodbye: John at the NME Poll-Winners' Concert, Empire Pool, Wembley, May 1, 1966.


Ludwig
THE
BEATLES

"Hey! Mind my shoes!": Lennon and a queasy Dylan are filmed being driven round Hyde Park for an American documentary, May 25, 1966.

What: Dylan meets Lennon
Where: Dylan's limo, London
When: May 25, 1966

CAR SICK BLUES

It was meant to be the meeting of two great music minds, but in the end Dylan struggled to keep from vomiting over Lennon and the limo. By Andy Gill.

Intelligence and quick-wittedness became attractive characteristics to the '60s audience, and the core trinity of pop interests – cars, girls and clothes – was suddenly expanded to include such matters as poetry, visual arts, politics, and maybe even a sketchy familiarity with the basic concepts of philosophy. Before long, a new phrase entered the language: Spokesman For A Generation, a term by its very nature applicable to only a few highly influential souls.

In fact, there were really only two serious contenders for this new position. In America, Bob Dylan had built a formidable reputation on the back of folk-protest anthems like Blowin' In The Wind and The Times They Are A-Changin'. In the UK, John Lennon had shown himself to be the sharpest Beatle, a man of acid wit whose wider ambitions were signalled by his two books of Lear- and Milligan-inspired jottings, In His Own Write and A Spaniard In The Works.

The pair had first met back in August 1964 at New York's Delmonico Hotel. Prior to that, mutual interest had been piqued by both parties' admiration for each other's music. "Anyone who is the best in his field – as Dylan is – is bound to influence people," said Lennon. "I wouldn't be surprised if we influenced him in some way." He was right, of course, Dylan being spurred to return to his rock'n'roll roots by the giant strides The Beatles were making. "I knew they were pointing the direction of where music had to go," he affirmed.

Lennon thought Dylan "the best in his field".

Both men had been driven by the unprecedented level of their fame to develop spiky, defensive carapaces which protected them from the invasive intensity of their fans' interest. So when Lennon's most obviously Dylan-esque song, Norwegian Wood, was devastatingly parodied just a few months later in Dylan's own Fourth Time Around, Lennon became all the more suspicious of Dylan's motives. "I was always so paranoid," he later admitted. "He said he wanted me to be in this film – Eat The Document – and he did just want me to be in the film, but I thought: Why? What? He's just gonna put me down."

Hence the edgy tone to Lennon's involvement in Dylan's 1966 tour "movie", commissioned (but later rejected) by ABC Television, and shot by Don Pennebaker, director of the previous year's Dylan tour documentary Don't Look Back. Dylan hadn't been entirely pleased with Don't Look Back and decided to direct the next one himself, focusing less on the performances and backstage verité material than on a series of impromptu, improvised tableaux in which members of his retinue would clamber in and out of a large hotel wardrobe, or try to interact fruitfully with innocent passers-by. One of these tableaux was supposed to be of Lennon, Dylan and his crony Bob Neuwirth being driven round Hyde Park in the back of a limousine at 7am in late May, the two superstars engaging in (hopefully) sparkling repartee.

Such, at least, was the intention, but several factors combined to capsize the idea, most notably Lennon's lingering mistrust and the sheer quantity of wine imbibed by Dylan through the previous night. The two ten-minute reels shot by Pennebaker were ignored in Dylan's own cut of Eat The Document, but as with virtually everything he said, did or touched in the '60s, they later appeared on the underground bootleg network. They offer a rare opportunity to observe a usually self-composed Spokesman For A Generation with his guard not so much down as completely demolished by drink, struggling to stay awake and – more pressingly – prevent the contents of his stomach from pebbledashing the limo's interior.

In the first reel, names are bandied about with scant concern for meaning: after promising to portray chauffeur Tom Keylock as (variously) Tyrone Power, Ronald Coleman, Reginald Young, Peetie Wheatstraw, Sleepy John Estes and Robert Johnson in his film, Dylan engages in muddled banter with a comparatively straight Lennon, the pair goading each other with mentions of Ral Donner, Barry McGuire, The Mamas And The Papas ("You're just interested in the big chick, right?" prods Dylan) and folk group The Silkie. Lennon does a decent impression of promoter Tito Burns, and Dylan complains about a pain in his side. Little of their conversation amounts to much; Oscar Wilde and George Bernard Shaw it ain't.

"What if I vomit into the camera? I've done just about everything else into that camera, man." Bob Dylan

Dylan's condition deteriorates rapidly as nausea overwhelms him, and most of the second reel is taken up with his pathetic proclamations of sickness and increasingly urgent requests to return to his hotel. "Oh God, I don't wanna get sick in here," he moans, head in hands. "What if I vomit into the camera? I've done just about everything else into that camera, man, I might just vomit into it." Lennon looks on with a mixture of disgust and resignation as Dylan's state worsens, mocking his suffering with a gag – "Do you suffer from sore eyes, groovy forehead, or curly hair? Take Zimdon!" – to which the usually sharp-witted American, rarely lost for words, can only groan in protest.

The reel ends with the hapless Dylan on the verge of puking. Whether he left his lunch behind or not, it seems likely that the short ride was a watershed in the two stars' relationship. Though they remained friends, the idealised view Lennon had held of his closest American counterpart was undoubtedly tainted by the drunken display, and his future references to Dylan in songs such as God and Serve Yourself would be more critical than reverential. As for Dylan, the occasion probably brought home to him just how damaging his current lifestyle was to his health. A few months later, his motorbike accident would provide the perfect opportunity to change his life for the better.

18 Lennon, Harrison and Eric Clapton go to see The Lovin' Spoonful at The Marquee, London.

19 Dr Robert is completed in Abbey Road Studios.

20 Work on the songs Taxman and And Your Bird Can Sing begins in Abbey Road.

22 Overdubs for the songs Taxman and Tomorrow Never Knows are completed in Abbey Road

23 A new pop paper, Disc And Music Echo is launched in the UK. The paper has been created by merging the long-established Disc with Music Echo, owned by Brian Epstein, giving him a 50 per cent stake in the new publication. John spends the day at John's, songwriting and discussing the album

25 Rough mono mixes of The Beatles song Got To Get You Into My Life are made at Abbey Road

27 A lengthy Abbey Road mixing session is followed by work on Lennon's I'm Only Sleeping.

28 Recording of Eleanor Rigby begins at Abbey Road.

29 Vocal overdubs for Eleanor Rigby and I'm Only Sleeping are recorded in Abbey Road.

MAY 66

1 The Beatles play their last UK live gig at the 1966 NME Pollwinners' Concert at Wembley. Other acts on the bill include Small Faces, Spencer Davis Group, Roy Orbison, the Stones, The Yardbirds, Cliff Richard, The Shadows, The Who, Herman's Hermits, The Seekers.

2 Bob Dylan arrives in London to tour the UK with an electric band for the first time, and settles in at the Mayfair Hotel, where he meets with McCartney, Keith Richards and Brian Jones. The Beatles are interviewed for BBC radio shows Saturday Club and Pop Profile at the Playhouse Theatre, London.

4 The Japanese Finance Ministry agrees to let The Beatles perform in Japan, allowing each member to remit £10,000 of earnings from the shows overseas.

5 Backwards guitars are added to I'm Only Sleeping in Abbey Road

6 Vocal overdubs are added to I'm Only Sleeping in Abbey Road.

7 The Beach Boys release *Pet Sounds*, acknowledged by McCartney as his inspiration to go for broke on *Sgt Pepper*.

9 Work on For No One begins in Abbey Road.

10 Mixes of Dr Robert, I'm Only Sleeping and And Your Bird Can Sing are made at Abbey Road, in order to include them on the US-only album *Yesterday And Today*

16 Taxman is completed at Abbey Road, and various other tracks are overdubbed and mixed

18 A 12-hour non-stop session is undertaken in Abbey Road, working mostly on horn parts for Got To Get You Into My Life

19 Promo-clips for Paperback Writer and Rain are filmed in black and white and colour at Abbey Road

21 After partying the night before with Mick Jagger and Chrissie Shrimpton, John and Cynthia shop at Portobello Road market, London.

25 Lennon and Dylan are filmed by DA Pennebaker during an early morning limo cruise around Hyde Park

26 Bob Dylan performs at the Royal Albert Hall, London. Work starts on Yellow Submarine in Abbey Road.

27 Lennon and Dylan are filmed for documentary Eat The Document while travelling from Lennon's home in Weybridge, Surrey, to the Mayfair Hotel, London. Dylan's second night at the Royal Albert Hall, London, with John Lennon and George Harrison in attendance.

30 A new single, Paperback Writer/ Rain, is released in America.

31 Ringo is photographed at home in Sunny Heights for The Beatles Book's 'At Home' series.

JUNE 66

1 Aided by Rolling Stone Brian Jones, Marianne Faithfull and others, The Beatles dub sound effects onto the song Yellow Submarine in Abbey Road Studios. In the evening George Harrison goes to see Ravi Shankar at the R Albert Hall.

2–3 George Harrison's song I Want To Tell You is recorded in Abbey Road.

4 An interview with The Beatles is broadcast on the 400th edition of BBC Radio show Saturday Club.

5 Promo clips for Paperback Writer and Rain are shown on the Ed Sullivan Show in America.

6 As the day ends, McCartney does a final vocal overdub onto Eleanor Rigby in Abbey Road.

8 Work on Good Day Sunshine begins in Abbey Road.

9 Recording of Good Day Sunshine is completed.

10 A new single, Paperback Writer/ Rain, is released in the UK.

13 Johnnie Stewart, producer of Top Of The Pops, writes to Brian Epstein, asking if the group will consent to playing live on the show in four days' time.

14 The first of three days of recording Here, There And Everywhere begins at Abbey Road.

The Beatles
Yesterday
And Today

15 *Yesterday And Today*, with the 'Butcher' sleeve (right), is released in the US. American record shops refuse to handle the LP because of its notorious sleeve. The album is withdrawn from sale.

16 The Beatles appear live on Top Of The Pops for the first time (above), miming first to Rain then Paperback Writer.

17 Work continues on Here, There And Everywhere and Got To Get You Into My Life, in Abbey Road. It is reported in The Times that McCartney has bought a farm on the Mull Of Kintyre, Scotland

The Beatles
Yesterday
And Today

20 *Yesterday And Today* is released in the US with a new sleeve (right)

What: Yesterday And Today released
Where: America
When: June 15, 1966

MEAT IS MURDER

The infamous 'Butcher' cover shot was too much for Capitol Records, and an America who liked their Fabs nice and clean. By Bill DeMain.

"IT WAS A CONSIDERED DISRUPTION OF THE conventions surrounding orthodox pop star promotional photography," says Robert Whitaker of his most infamous creation, The Beatles' 'Butcher' sleeve.

The Aussie photographer arrived at the session in the spring of 1966 bearing a load of props that could've come from Salvador Dali's basement. "I'd brought false teeth, dolls' eyes, a set of white coats, hammers and nails, a birdcage and a box that I stuck Ringo's head in. I was going to make him into alabaster, and I wrote on the box, '2,000,000', so that he would be one in a series of two million people. I brought along a couple of strings of sausages and the raw meat. The dolls came straight from a factory in Chiswick. They've been described as being dismembered. They hadn't been. It's just exactly how they came – heads, bodies, arms. I just tipped the box on the floor and they started playing with it like that."

And how did The Fabs react to this surreal carnage? "George hated it," Whitaker says. "But I only got that reaction later from the Disc & Music Echo, where he was interviewed. I think at that stage he was becoming a vegetarian and was becoming more interested in the Holy Grail. John was really happy that we weren't just doing four people sat round looking glamorous with white teeth. Paul was open to it. Ringo, I'm not sure how he felt."

"I don't know how we ended up sitting in butchers' coats with meat all over us," Ringo said in The Beatles Anthology. "If you look at our eyes, you realise none of us really knew what we were doing. It was just one of those things that happened as life went on."

What's long been misunderstood, Whitaker says, is that the Butcher photograph – or 'Somnambulant Adventure', as he dubbed it – was not intended as a cover image. "It was meant to be on the back cover of a gatefold sleeve. It would've only been two-and-a-quarter inches square in the centre of a 12-inch sleeve. Around their heads there would've been silver halos with precious stones and then the whole of the rest of it would've been like a Russian icon – silver and gold, so that I've sort of canonised them and put them into the church. The meat is meant to represent the fans, and the false teeth and the false eyes is the falseness of representing a god-like image as a golden calf. The front cover was to be a picture of them holding two strings of sausages coming out of the nether regions of a lady. The sausages are meant to be an umbilical cord. And then that image was going to be inset inside a pregnant woman's womb, and there was going to be an illustration of a breast with a nipple and a big womb, and the four Beatles laying inside her tummy all connected to an umbilical cord.

"Capitol just got the Butcher picture," he continues. "They didn't have the other pictures – the keys to unlock it. So it was a cock-up, and I guess it upset a lot of people."

"I looked at it and thought, What in the hell is this? How can I put this out?" recalls Alan Livingston, President of Capitol Records at the time. "I showed it to our sales manager and a few other people and they turned green. So I called Brian Epstein in London, and he said The Beatles were insistent about the photo. So I said, OK, let me test it."

The album, *Yesterday And Today*, was cobbled together by Capitol to keep the American market flooded with Beatle music. Consisting of songs shaved from the UK version of *Rubber Soul*, plus film soundtrack extras and the single Yesterday, it was one of those hotchpotch collections that John Lennon said "used to drive us crackers".

Some 60,000 copies went out to radio, media and Capitol branch offices, who showed it to retailers. "The reaction came back that the dealers refused to handle them," Livingston says. "So I called London and we went back and forth. My contact was mainly with Paul McCartney. He was adamant and felt very strongly that we should go forward. He said, 'It's our comment on war'. I don't know why it was a comment on war or if it would be interpreted that way. Finally, they gave in and sent a new cover."

"They stuck an awful-looking photo of us looking just as deadbeat but supposed to be a happy-go-lucky foursome," John Lennon said in Anthology. 'Stuck' is the right word. Working overtime one weekend, Capitol employees glued the new photo – the boys around a steamer trunk (see below left) – over the top of the offensive Hard Day's Slaughter shot.

> **"I don't know how we ended up sitting in butchers' coats with meat all over us. It was just one of those things."**

"It was a matter of economics," Livingston says. "I'm not a record collector, so it never entered my head for a minute what the value of the original albums would be, or the paste-overs."

The filet mignon of collectibles among Beatlephiles, nowadays a Butcher cover can fetch over $1000. The paste-over covers go for about $300.

And as for the original visionary photographic concept, well, we might see it yet. "I do still have all the pieces," says Whitaker, "and I intend to finish the artwork and one day publish it."

Until then, the somnambulant adventure continues.

PHOTOS: ROBERT WHITAKER/LONDON FEATURES INTERNATIONAL

"The cover was to be a picture of them holding sausages coming out of the nether regions of a lady." Robert Whitaker's studio, King's Road, Chelsea, March 25, 1966.

"I never saw them more contented than at this time." Lennon relaxes in between shows, Tokyo, 1966.

What: First Japanese tour
Where: Tokyo
When: June 29-July 3, 1966

DIFFERENT STROKES

The Beatles' first trip to Japan was made more interesting thanks to an enterprising promoter and a box of paints. By Jim Irvin.

TWELVE DAYS AFTER THE BEATLES departed Japan, Dudley Cheke, a *chargé d'affaires* at the British Embassy in Tokyo, sent a lively despatch to his superiors in London reporting on the visit. "The group arrived in Tokyo at dawn [of June 29], immediately after an exceptionally heavy rainstorm," he wrote, "and it was as 'the Beatles Typhoon' that they swept the youth of Japan off their feet. In sober truth, no recent event connected with the UK has made a comparable impact in Tokyo – a 'Beatles mood' has gripped this city."

As ever, the "Beatles mood" comprised both delight and outrage: 209,000 applications were received for 30,000 available tickets and the papers were filled with stories about the group. One cartoon depicted Prime Minister Sato wearing a Beatles wig to win votes, while Communist paper Akahata described them as "tools of American imperialism". Japanese nationalists (see below right), meanwhile, complained about them appearing at the Budokan – an imposing 10,000-seat hall built to display martial arts at the Tokyo Olympics – claiming the venue would be "desecrated" by such a spectacle, a claim refuted by the Budokan's chairman, who noted that the boys had been decorated by the Queen and thus were models of respectability.

Business as usual then, but as it ventured further outside the West, the ability of "the Beatles Typhoon" to sweep aside any potentially dangerous cultural fall-out became less and less certain. Indeed, its arrival in Japan had sparked a major security alert. "In a country where crowds can easily become rioting mobs, they had to be protected from fans and foe alike," remarked Cheke. The policing was on the scale of the 1964 Tokyo Olympics: 35,000 officers were deployed around the city and their presence in the stadium was noticeably overstated – policemen and firemen stationed in every aisle, and several deep in front of the stage. The reason, though the group were unaware, was that there had been death threats made against the 'Biiturusu'. "Fanatical opponents of the group and of all they were supposed to stand for had threatened to have them assassinated," reported Cheke.

So The Beatles were allowed very little opportunity to venture into the city. Thanks to the massive demand for tickets, two matinee performances were added on July 1 and 2, which ate up some of their free time but, as usual, there was little else for them to do. They simply remained in their sumptuous presidential suite – Room 1005, an entire floor of the Tokyo Hilton – and conducted interviews.

Thoughtfully, promoter Tatsuji Nagashima arranged various diversions, sending along traders to proffer luxurious gifts, and even offering the services of some geisha. "The best looking crumpet in kimonos you can imagine," declared photographer Robert Whitaker, he of the *Yesterday And Today* 'Butcher' sleeve, who was documenting the trip. But all The Beatles declined.

On their second day, they managed to escape for a few hours, evading the huge crowds encircling the hotel. Paul took a stroll around Tokyo's Imperial Plaza, with Mal Evans as bodyguard, and John visited the Oriental Market and Asahi Gallery at Harajuku. But further excursions were discouraged. Instead, Mr Nagashima had some fine Japanese paper and paints sent into the suite and the boys were given the chance to create their own artwork.

A large sheet of handmade paper, about 30 inches by 40 inches, was laid out in the suite's communal lounge and a lamp placed at its centre. Working by just the light of the lamp, the group began to fill the space with colour, each of them decorating a corner with oils and watercolours, while smoking joints and listening to some acetates of their new album that had been sent over from London. It was here they decided on the name *Revolver*.

"I never saw them calmer, more contented than at this time," Whitaker recalls. "They were working on something that let their personalities come out. I think it's the only work they ever did all together that has nothing to do with music. They were very harmonious and happy, calling their wives and girlfriends, commenting on the music, all the time doing this painting. They'd stop, go and do a concert and then it was, 'Let's go back to the picture!'"

In all, it took two evenings. Paul's section was vaguely psychedelic and roughly symmetrical. John's was more sprawling, with thick oils and a large, dark centre. George applied less paint and opted for bright, busy colours. Ringo's corner was vibrant and graphic, almost cartoon-like. Each section flowed into a vivid red surround. "There was no comment between them about what they were painting," Whitaker remembered. "The end result, and how it all joined up, just happened naturally."

Emperors' new clothes: John and Ringo get kimonoed-up.

"Opponents of the group and of all they were supposed to stand for had threatened to have them assassinated."

When it was complete, each of The Beatles signed the circle where the lamp had stood. Mr Nagashima suggested they sell the painting for charity (it was purchased by a cinema manager who ran a fan club. After his death, in the mid '90s, it was sold for 15 million yen, to a dealer from Osaka. Its current whereabouts is unknown).

When "the Beatles Typhoon" moved on, Cheke reported that apart from complaints about the hefty security and the brevity of their appearances, the Japanese press expressed "a strong undercurrent of admiration and approval for The Beatles and their achievements".

Whitaker described the mood within the group during those few days as "a crescendo of happiness". A few days later, however, their interest in remaining on the road would be gone for good.

PHOTOS: ROBERT WHITAKER/TOPHAM/ASSOCIATED PRESS

21 The Beatles record She Said She Said in Studio Three, Abbey Road, London.

22 Final mixing sessions for *Revolver* are held at Studio Three, Abbey Road. A new disco, Sybilla's, opens in London. It is owned jointly by Harrison and Sir William Piggott-Brown. Sundry Beatles and Rolling Stones attend the opening

23 The Beatles fly out of the UK to begin a brief German tour. On arrival in Munich, they check in to the Hotel Bayerischer Hof.

24 The final world tour opens at Circus-Krone-Bau, Munich, West Germany.

25 Paperback Writer reaches Number 1 in the UK and America simultaneously. John Lennon said at the time: "We were getting into all kinds of jiggery-pokery in the studio, turning tapes backwards. On the B-side of Paperback Writer, Rain, we turned my voice around and it sounded amazing George Martin said it sounded like Russian!" The Beatles play a live concert at Grugahalle, Norbertstrasse, Essen, West Germany

26 The band return to Hamburg, Germany, for the first time since 1962, in an eight-car motorcade, to play two shows at Ernst Merck Halle. Emotionally overwrought fans hurl tear-gas cannisters at police barricading streets around the hall

27 The Beatles fly back from Hamburg to London, then set off again later in the day for Tokyo, Japan.

28 To avoid Typhoon Kit over Japan, The Beatles' plane lands in Anchorage, Alaska. The band's chauffeur, Alf Bicknell, remembers "We got off the plane and there was chaos and pandemonium everywhere They had no idea The Beatles were coming to town. We spent 24 mad hours there and got drunk as skunks When the storm eventually died down we flew on to Tokyo."

29 The Beatles land in Tokyo, where strict police measures mean that they are met at the airport by only 20 fans.

GO HOME
日本 ビートル叩き出せ

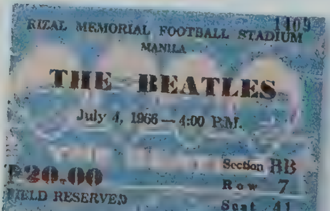
30 The Beatles play the first of three nights at the Budokan, Tokyo. The Budokan was a cultural centre for Japan that housed sumo wrestlers, and there was an enormous protest by the public (see above) because a pop group was entering the imperial palace of sumo. The organisers had to make the stage eight-feet high so the crowds, if they did break through, couldn't get to them The floor of the arena was all police, right round the stage, and a few cameramen were present with tiers of people above. Alf Bicknell reflects: "We met these sumo wrestlers and there was a little bit of friction about playing there We had a police and soldier escort for two miles, all the way to the stadium, but once we got into the show, it was great, and the Japanese were so kind to us."

JULY 66

1 The Beatles play two shows on their second night at the Budokan, Tokyo, Japan. City authorities in Munich, Germany, begin an action to get an 'entertainment tax' from The Beatles, relating to their recent concerts in the city. Music is normally exempt from tax in Germany, but the authorities claim that The Beatles' music is "incidental to the shouting and stamping of the audience, which it is designed to achieve."

2 The Beatles play two shows on their third night at the Budokan, Tokyo, Japan.

3 Flight from Tokyo to Manila in the Philippines.



RIZAL MEMORIAL FOOTBALL STADIUM 1409
MANILA
THE BEATLES
July 4, 1966 — 4:00 P.M.
₱20.00
FIELD RESERVED
Section BB
Row 7
Seat 41

4 Angry crowds attack The Beatles in Manila, after they unwittingly snub the wife of President Marcos, Imelda. Nonetheless, The Beatles play Rizal Memorial Football Stadium (see above).

5 Flight from Manila via Bangkok to New Delhi, India.

8 The EP, Nowhere Man (right) is released in the UK.

The Beatles
Nowhere Man

9 Having been ousted by Frank Sinatra's Strangers In The Night, Paperback Writer regains the US Number 1 single slot.

12 Lennon and McCartney win two more Ivor Novello Awards, when Yesterday is declared the Outstanding Song Of 1965, and We Can Work It Out has the Highest Certified British Sales. Aided by McCartney, Cliff Bennett And The Rebel Rousers begin recording their version of Got To Get You Into My Life at Abbey Road

13 McCartney completes work on Cliff Bennett's version of Got To Get You Into My Life

14 US TV rock show Where The Action Is features Petula Clark performing I Want To Hold Your Hand; Marianne Faithfull performing Yesterday, Paul Revere And The Raiders performing I'm Down. (All three songs are written by The Beatles).

15 Klaus Voormann is released from his NEMS contract by Brian Epstein so that he can join Manfred Mann as bassist

23 Liverpool's Cavern Club is re-opened; PM Harold Wilson and Ken Dodd (above) are among the guests. The Beatles cannot be present but send a 'good wishes' telegram

What: Controversy in the Philippines
Where: Manila
When: July 3-5, 1966

KILLER IN MANILA

The Beatles were used to turning down invitations from the rich and famous. But when they said no to Imelda Marcos, they were in *real* trouble. By Jim Irvin.

WHILE IN JAPAN, public disquiet had been kept from the group, but in the Philippines, then under martial law, it erupted in front of them. From the moment they touched down in the sticky heat they felt vulnerable. Normally, as visiting VIPs, they'd be rushed through diplomatic channels, but in Manila they were met by an armed man who ordered them to drop their bags and get into his car.

"Everywhere else – America, Sweden, Germany – even though there was a mania, there was always respect because we were famous showbiz personalities," George recalled, "but in Manila it was a very negative vibe. We were being bullied for the first time. We got in the car and the guy drove off leaving Neil [Aspinall] behind. Our bags were on the runway and I was thinking, This is it, we're going to get busted." They had reason to worry – the briefcases contained their stashes of grass.

"They took us away and drove us down to Manila harbour, put us on a boat, took us out to a motor yacht and put us in this room," George recalled in the Anthology series. "We were all sweating and frightened. For the first time ever in our Beatle existence, we were cut off from Neil, Mal [Evans] and Brian Epstein. There were cops with guns lining the deck around this cabin. We wished we hadn't come."

Quick-thinking Aspinall had scooped up the abandoned briefcases and followed the boys in a limo, realising that they'd been appropriated by some kind of gang who wanted The Beatles on their boat as a status symbol. Eventually, Brian arrived with promoter Ramon Ramos, who was fuming about the kidnap, and got the group off the boat.

The following morning, Paul and Ringo slipped away for some sightseeing and found themselves in Makati, the financial district, where Paul took pictures highlighting the contrast between the area's opulence and its adjoining cardboard city. When they returned to the hotel there was a panic. "Somebody came into the room and said: 'Come on! You're supposed to be at the palace'," recalled George. The TV was switched on and there was Imelda, wife of the country's despotic president Ferdinand Marcos, awaiting the group's arrival. The boys watched themselves not arriving at the Malacanang Palace. As ever, Brian had turned down all requests for political meet'n'greets, but this time someone had clearly refused to take no for an answer. To save face, rather than say it was a mere oversight, papers sympathetic to Marcos spun stories declaring that the boys' no-show was a deliberate snub.

Meanwhile, there were the gigs: two performances in the massive Rizal soccer stadium which held over 50,000 people, among them 14-year-old fan Charlie Santos. "There were chairs set up on the field to accommodate more people and the mood was charged-up in anticipation. The crowd wasn't rowdy, there was no hint of the 'snub'; we didn't hear about it until the next day, in the newspapers." The show started with Chuck Berry's Rock And Roll Music. "As soon as the first chords were struck, everyone in the field section rushed towards the stage, others stacking up chairs so they could get a better view," says Charlie. "What sticks in my mind was when Paul sang Yesterday solo, I remember thinking, It sounds just like the record. After the show, everyone [said] they sounded even better live."

The Beatles hot-tail it out of Manila airport.

Brian attempted a TV press conference to smooth things out that night, but it was mysteriously foiled by a power-cut. The next morning hell broke loose when the papers came out. Suddenly, public officials turned on them. "It was an absolute disgrace," says Charlie. "The 'royal family' didn't get to meet The Beatles so they let their goons loose to rough them up. Not everyone was supportive of the actions of Marcos."

"As the boys crossed the tarmac, an angry mob started chanting, 'Beatles alis dayan!' – 'Beatles go home!'"

Promoter Ramos withheld the band's money. Ringo recalls that room-service food was suddenly inedible and drivers refused to take them to the airport, where Paul remembers someone shutting down the escalators as they struggled with their luggage, and policemen trying to punch them. The group took refuge near a bunch of nuns, figuring this was the safest place to be in a Catholic country. Everywhere they turned, thuggish men carrying guns were pushing and kicking them.

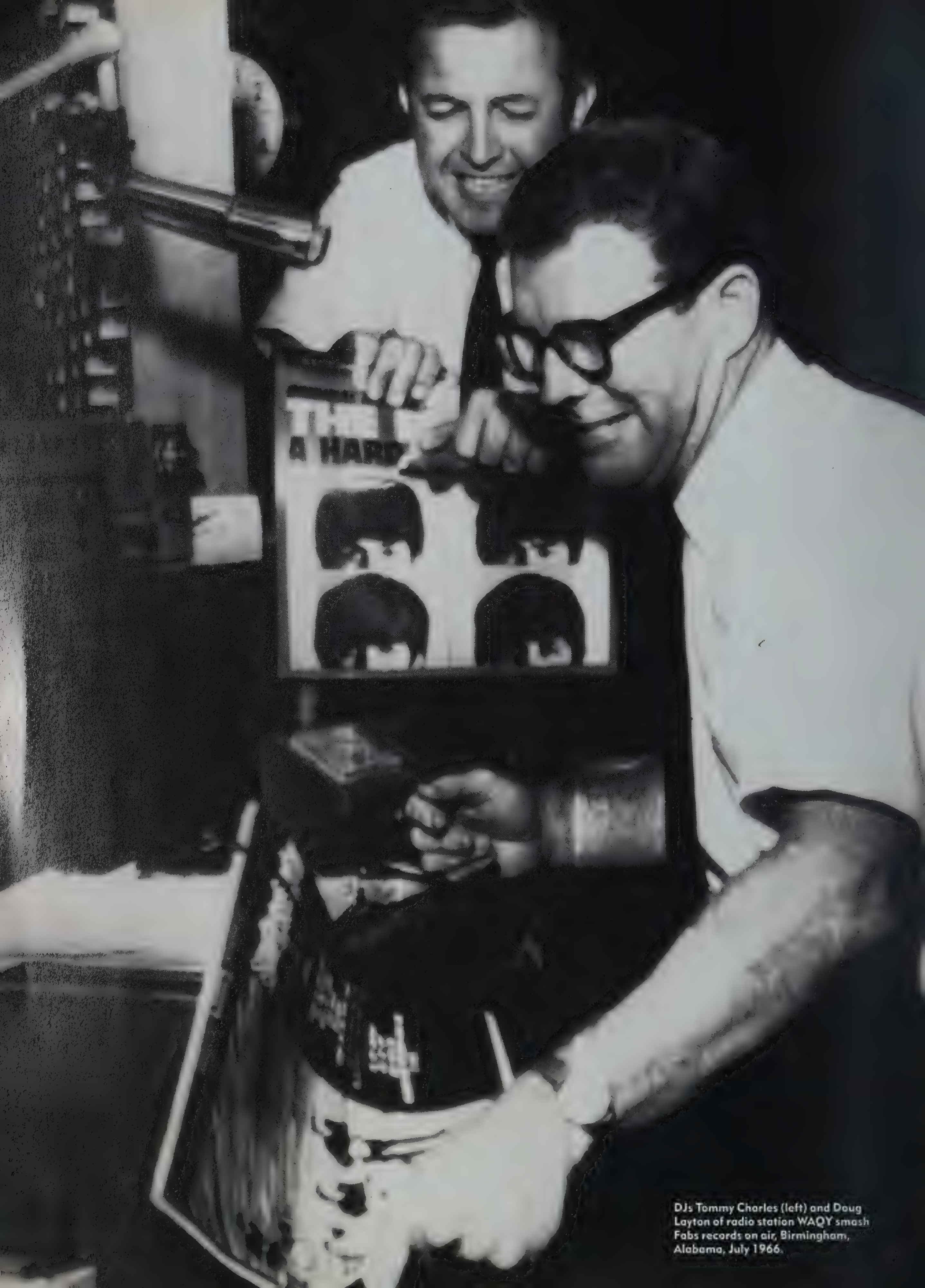
"When they started on us, I was petrified," John remembered later. "I thought I was going to get hit, so I headed for the nuns. 'You treat like ordinary passenger, ordinary passenger,' they were saying. We said: 'Ordinary passenger? He doesn't get kicked, does he?'"

As the boys crossed the tarmac, an angry mob started chanting, "Beatles alis dayan!" – 'Beatles go home'. Any sense of sanctuary once on the airplane was short-lived when Neil, Brian and publicist Tony Barrow were recalled to the airport. The Beatles feared that they'd never get away. Brian was forced to hand over a massive, hastily-invented 'tax' before they were allowed to take off.

Within minutes, Marcos finally released a statement confirming that The Beatles had not deliberately slighted the first family, but it came too late to save their nerves. Though 100,000 fans had welcomed them warmly, their 48 hours in the Philippines more or less rid The Beatles of any remaining appetite for live appearances. Back home, the usually benign George calmly suggested that an atom bomb ought to be dropped on the place.

PHOTOS: REX, ROBERT WHITAKER

"Manila? Drop a bomb on the place!" Lennon safely back home at a press conference, London Heathrow Airport, July 8, 1966.



DJs Tommy Charles (left) and Doug Layton of radio station WAQY smash Fabs records on air, Birmingham, Alabama, July 1966.

What: “we're more popular than jesus'
Where: Evening Standard, London
When: March 4, 1966

THE HOLY WAR

How an innocent comment about religion by Lennon brought widespread hatred of The Beatles in America. By David Fricke.

On March 4, 1966, John Lennon invented rock journalism as we know it – simply by opening his mouth. That day, the Evening Standard published Maureen Cleave's account of her visit to Lennon's home in Weybridge. Lennon spoke freely to Cleave about his life away from Beatlemania, especially his private investigations in literature and philosophy. He gave Cleave a guided tour of his pop-star lair, and Cleave made special note of the way Lennon “paused at objects he still fancies”, which included a large crucifix and a huge Bible, probably antique, that he bought in Chester. “He is reading extensively about religion,” Cleave wrote, and Lennon proved it with aggressive candour.

“Christianity will go,” he told Cleave. “It will vanish and shrink. I needn't argue about that; I'm right, and I will be proved right. We're more popular than Jesus now; I don't know which will go first – rock'n'roll or Christianity. Jesus was all right, but his disciples were thick and ordinary. It's them twisting it that ruins it for me.”

The sky did not fall; pulpits did not crumble. Lennon's comments aroused no special furore in Britain. And no one in America saw a word – until July 29, when the US teen magazine Datebook syndicated Cleave's story with the blazing cover headline “I don't know which will go first – rock'n'roll or Christianity”.

Fired up: Beatles records were burnt across the US.

That sentence, yanked out of context, was the least contentious thing Lennon said that day. It can easily be read now as evidence of Lennon's shaken trust not just in organised religion but in rock'n'roll itself. But many people never got past Datebook's headline. On July 31, a radio station in Birmingham, Alabama staged a public bonfire of Beatles albums and souvenirs. Twenty-two stations, mostly in the ferociously conservative South, banned the group's music from the air; some held their own record burnings. In Mississippi, an imperial wizard of the Ku Klux Klan announced that The Beatles were “brainwashed” by the Communist Party. The fire and brimstone so rattled Beatles manager Brian Epstein that he considered cancelling the band's summer US tour.

He didn't. Instead, on August 11, the day before the first show in Chicago, Lennon – flanked by his fellow Beatles – gamely defended himself in a nationally broadcast press conference at the city's Astor Towers Hotel. He apologised only for the manner, not the meat, of what he said: “I never meant it to be a lousy anti-religious thing, Christianity just seems to me to be shrinking, to be losing contact.”

Lennon also declared the antique etiquette of the rock'n'roll interview – idiot questionnaires on dating preferences, etc. With The Beatles' unprecedented success had come unexpected responsibility: the role of oracle, the representative voice of a restive baby boom. “We've been mushroom-grown,” Lennon said, “forced to grow up a bit quick, like having 30-to-40-year-old heads in 20-year-old bodies.” The people paid to ask the questions, Lennon felt, had to respect, report and live with the answers. “You hope that if you're truthful with somebody, they'll stop all the plastic reaction and be truthful and it'll be worth it.”

‘Jesusgate’ destroyed a core fantasy of early rock celebrity – that stars only had hits, not informed opinions. If Presley believed in anything other than God, motherhood and cheeseburgers, his manager, Colonel Parker, ensured that nobody knew it. Bob Dylan was too maliciously cryptic to incite a meaningful revolution in journalistic exchange: He didn't answer questions; he mocked them. Epstein was a paragon of English politesse. Smacked sideways by Beatlemania and desperate not to offend, he naively tried to prevent The Beatles from publicly discussing drugs or America's involvement in Vietnam. He was doomed to fail. The Beatles had been gulping pills since Hamburg. And at one of The Beatles' early US press conferences, a reporter asked, “Do you plan to record any anti-war songs?” “All our songs are anti-war,” Lennon shot back.

The most openly combative of the four Beatles, Lennon was poised to trip someone's wire someday. His big mistake was the choice of subject. A central paradox of American democracy is that one of our most cherished liberties – freedom of worship – is often the root cause, or fuel, of our most destructive arguments: from patriotism and gun control to abortion and stem cell research. It was bad enough, fundamentalists believed in '66, that The Beatles incited Teenage USA to extremes of idolatry. Such provocative godlessness, from a foreigner no less, was intolerable.

In Chicago, Lennon refused to play the good ashamed son, effectively setting a new standard for quality and truth in rock'n'roll reporting and, by extension, criticism. It was no coincidence that in that same year, a 17-year-old student at Swarthmore College in Pennsylvania, Paul Williams, founded the first serious journal of rock opinion, Crawdaddy. In November, 1967, a new bi-weekly, Rolling Stone, published its first issue – with Lennon on the cover. Today, pop writing is a career and an industry; Lennon, who had no shame about exploiting his fame in the service of his peace work, would surely laugh at the manipulative games that even junior stars play with the press now and the promotional hagiography that often passes for objective reporting.

But at its best, music journalism still has the capacity to excite and surprise, to crackle with contention, revelation and the sense of mission that Lennon believed – in his heart and conversation – was the essence of his chosen faith: rock'n'roll.

> **“I never meant it to be a lousy anti-religious thing, Christianity just seems to me to be shrinking.”**

PHOTOS TOPHAM PICTUREPOINT/CORBIS

JULY 29 - AUG 12, 1966

29 US magazine Datebook reprints Lennon's London's Evening Standard “more popular than Jesus” interview. The Beatles decline to sign a contract requiring them to tour in South Africa, because the country's apartheid policy would prevent blacks from attending concerts

30 *Yesterday And Today* hits Number 1 in the US.

31 Citizens of Birmingham, Alabama and other US cities, hold public burnings of Beatles records and artefacts, as an angry response to Lennon's Jesus comments

AUGUST 66

1 McCartney records an appearance on the BBC radio show David Frost At The Phonograph in Studio 15B, Broadcasting House, London

3 Following the anti-Beatle demonstrations in America, South Africa bans sales of their records.

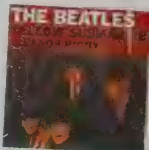
4 A number of US radio stations announce that they will no longer be playing records by The Beatles.

5 A new album, *Revolver*, and single, Eleanor Rigby/Yellow Submarine are released in the UK.

6 Lennon and McCartney are interviewed at Paul's home in Cavendish Avenue, St John's Wood, for a special hour-long BBC radio programme, The Lennon And McCartney Songbook. Paul's interview, recorded a week earlier, for the BBC radio show David Frost At The Phonograph, is broadcast. Brian Epstein flies to New York, where he holds a press conference intended to defuse the Jesus controversy.

7 In Harrisburg, Pennsylvania, US Republican Senator Robert Fleming announces a campaign to prevent The Beatles from playing in Pennsylvania

8 The new LP, *Revolver*, and single Yellow Submarine/Eleanor Rigby are released in the US. In Johannesburg, South Africa, the South African Broadcasting Corporation announces a ban on the playing of Beatles records



9 Fearing that their upcoming US tour might be dangerous to The Beatles in the wake of recent protests, UK fans raise a petition to ask the band not to go

10 A side effect of the banning of Beatles records is seen on the stock market when the price of shares in their US label, Capitol Records, drops sharply.

11 With their fourth US tour about to start, a press conference is hastily convened in Chicago, to counter the damage being done by Lennon's Jesus comment

Beatles (U.S.A.) Ltd.

12 The tour begins at the International Amphitheater, Chicago, Illinois. (See tour programme above)

13 *Revolver* tops the UK album charts on the same day that The Beatles play Olympia Stadium, Detroit.

14 The Beatles play Cleveland Stadium, Ohio. Roman newspaper L'Observatore Romano runs an item accepting Lennon's apology for stating that The Beatles were "bigger than Jesus".

15 The tour continues at DC Stadium, Washington DC.

16 John F Kennedy Stadium, Philadelphia, Pennsylvania.

17 The Beatles play Maple Leaf Gardens, Toronto.

18 The double-A-sided single Yellow Submarine/Eleanor Rigby, reaches Number 1 in the UK, as the group play their final New England show at Suffolk Downs Race Track, Boston, Massachusetts. Barry And The Remains open the concert.

19 In the afternoon before a concert in Memphis, Tennessee, Lennon goes in search of Elvis Presley. That evening's concert at Mid-South Coliseum (below) is delayed by a bomb threat. When the band do eventually take to the stage, they are pelted with rotting fruit and other rubbish because of John's allegedly anti-Christian views.

20 The show at Crosley Field, Cincinnati, Ohio is cancelled because of heavy rain, and re-scheduled for the next afternoon.

21 Two shows in one day. First is the delayed Crosley Field gig, then, in the evening, Busch Stadium, St Louis, Missouri, 341 miles away.

23 Shea Stadium, New York City. Surprisingly, the show does not sell out – 11,000 seats remain empty.

24 The Beatles arrive in Los Angeles for a one-day break in their Benedict Canyon house.

25 The Beatles play at the Coliseum, Seattle.

26–27 The Beatles enjoy two days of rest and recreation in Benedict Canyon

28 Dodger Stadium, Los Angeles, California.

29 The last gig of the US tour, at Candlestick Park, San Francisco, later proves to be their last concert ever

31 The Beatles arrive back in Britain

The Diary continues on page 82

What: The Beatles' final gig
Where: Candlestick Park, San Francisco
When: August 29, 1966

THANKS, GOODNIGHT

Against a backdrop of banners pronouncing 'Lennon Saves' and fans dashing at the stage, the Fabs' last ever gig was a triumph. By Dawn Eden.

ON AUGUST 29, 1966, WHEN THE BEATLES' US tour reached San Francisco – its final destination – the road-weary Fabs could breathe easy on one account. Of all the tour cities they'd visited, this was the one least likely to trouble them about John Lennon's "bigger than Jesus" remarks. The locals' sentiments were best expressed at the Candlestick Park concert in a banner that a group of fans hung from the front row: 'Lennon Saves'.

The Beatles flew in that afternoon from Los Angeles, minus Brian Epstein, who had opted to stay behind. According to biographer Ray Coleman, Epstein sensed that it would be the group's last show and was unable to bear the emotions of the event. On The Beatles' chartered plane, they enjoyed a special candlelit meal in honour of the tour's end. George Harrison commented to Barry Tashian, who fronted the Boston-based Remains, one of their opening acts, that he was glad the tour was almost over. "The vibe from the boys was one of anticipation of the final show," Tashian says. "They looked visibly relieved to know they'd be on their way home soon."

The Beatles' plane reached the San Francisco Airport at about 5:30pm. Unlike their previous visits, no cheering crowd awaited them. As Eric Lefcowitz wrote in Tomorrow Never Knows: The Beatles' Last Concert, they instead faced "a wall of grim-faced cops and 50 or so members of the local press". But that was nothing compared to the welcome The Beatles got when their bus reached Candlestick Park only to find the front gate locked. "All of us in the bus were laughing like crazy," recalls Tashian. "The driver headed to the outermost perimeter of the parking lot and began driving faster and faster around the park to escape the fans. Suddenly, in an attempt to get away from a growing convoy of fans following the bus, he exited the parking lot and drove around the neighbourhood near the park."

The 20-minute detour seemed right out of A Hard Day's Night. "We were cruising around tiny residential streets, nearly getting lost," Tashian says. "Finally we re-entered the park and drove through the newly-unlocked gate to the dressing-rooms area."

Backstage, after The Beatles had dinner, they were joined by reporters and guests, including Joan Baez and her sister, Mimi Fariña. One reporter asked if The Beatles were borrowing ideas from Baroque composers. John Lennon replied, "I don't know what a baroque is. I wouldn't know a Handel from a Gretel."

At 8pm, the crowd of 25,000 stood while a hired band played the national anthem. Then The Remains took the stage, which, in a security measure, had been set up 200 feet from the crowd and was surrounded by a security fence. After The Remains' brief set, they backed Bobby Hebb on his hit Sunny and three other numbers, and then The Cyrkle took the stage. Cyrkle member Tom Dawes says that the audience's energy was palpable. "I remember that it was a shining night. The flash cameras going off, the floodlights on, the roar of the crowd... the whole tour had been thrilling, and this was the capper."

The Ronettes (minus Ronnie Spector, who had withdrawn from the tour) followed, backed by the hard-working Remains. Then, at 9.27pm, a local DJ finally introduced The Beatles, who walked across the field to the stage, carrying their guitars and drumsticks.

Dressed in dark green Edwardian suits and flowered silk shirts, The Beatles opened with an abbreviated version of Rock And Roll Music, followed by She's A Woman. After their next number, If I Needed Someone, John Lennon announced a tune "about the very naughty lady called Day Tripper." Then came Baby's In Black, during which five boys dashed towards the stage, only to be stopped by security guards. The Beatles played on, perhaps comforted by the knowledge that their getaway car was nearby. The driver had been instructed to keep the motor running throughout the show, just in case. I Feel Fine followed, then a strained version of Yesterday, and I Wanna Be Your Man. During Nowhere Man there was another security breach, as more boys ran towards the stage and were stopped. The group, clearly annoyed, followed with a sloppy take on Paperback Writer.

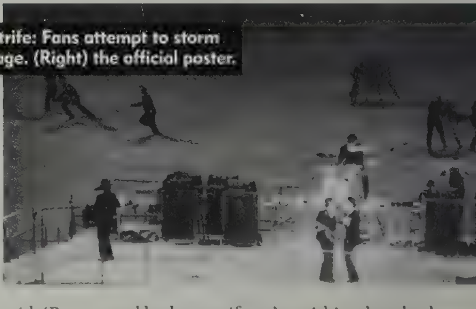
Even with the rough edges, the show was one of the best of the tour, according to Tom Dawes. He remembers that their last number, Long Tall Sally, was a showstopper. Afterwards, attentive listeners heard Lennon strum the intro of In My Life before the group got into their car...

The flight back to LA was filled with what Tashian describes as "an air of lightness and celebration". George Harrison, who along with Lennon, had been the least fond of touring, announced: "So it's all over. I can stop pretending to be a Beatle now, people!"

Upon landing in LA, the entourage came off the plane first while the Beatles stayed on board. Before Barry Tashian departed, he timidly asked for autographs. "John said: 'Be sure and look us up if you're within a hundred miles'," Tashian recalls. "I said goodbye and walked on down the steps of the plane back to this life."

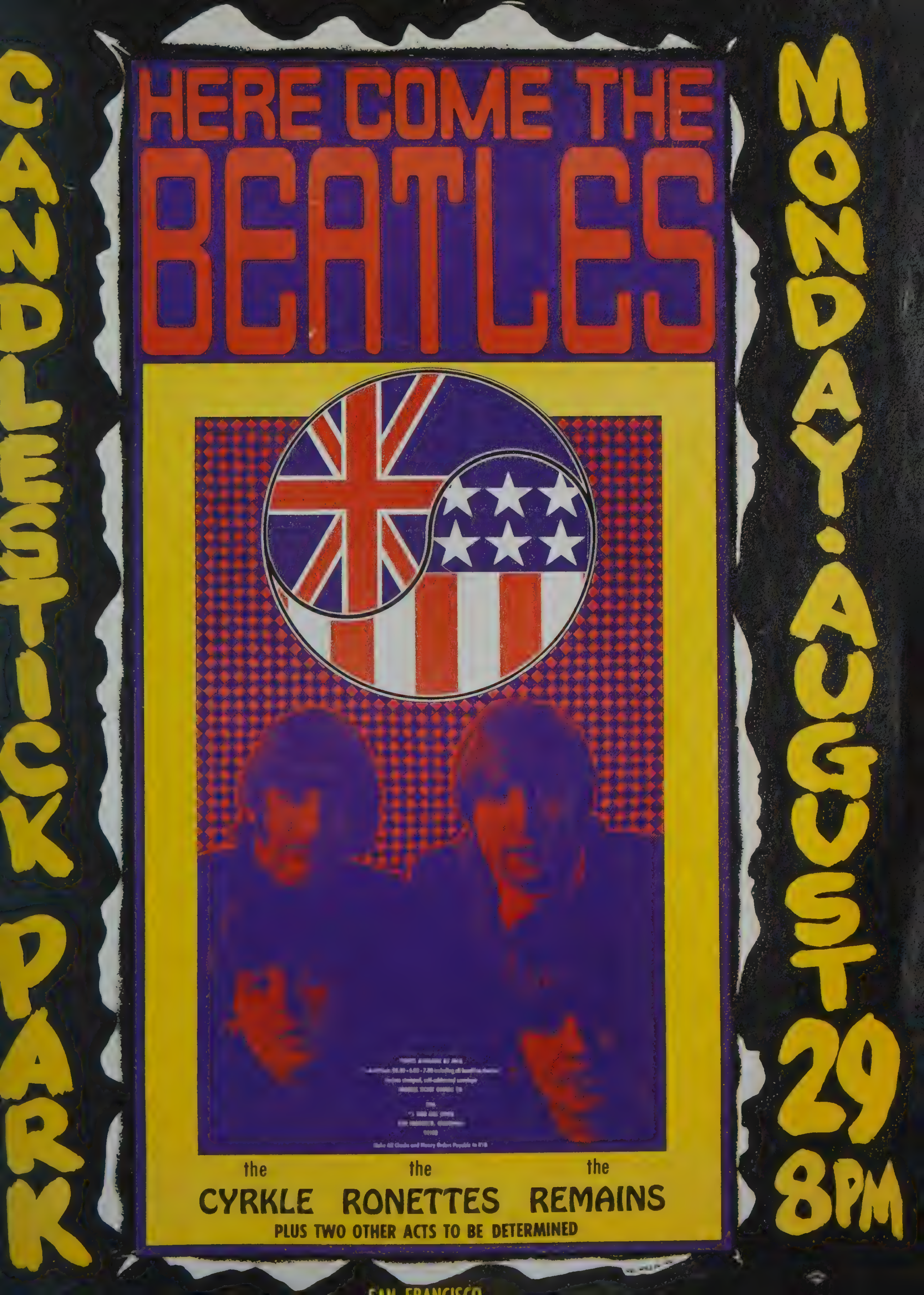
For Tom Dawes it was also a tough comedown. "In Candlestick Park, I got up and waved, and 14,000 people went, 'Aaaaaah!'" Dawes says, mimicking the crowd noise. "Three nights later, we were playing a gig at a Catskills hotel where there were 13 people eating dinner, banging their forks on their glasses and telling us to turn it down."

> **"The flashes going off, the roar of the crowd... The whole tour had been thrilling, and this was the capper."**



Park strife: Fans attempt to storm the stage. (Right) the official poster.

PHOTOS: CORBIS



CANDLESTICK PARK

HERE COME THE BEATLES

MONDAY · AUGUST 29 8PM

the CYRKLE

the RONETTES

the REMAINS

PLUS TWO OTHER ACTS TO BE DETERMINED

SAN FRANCISCO

"One Last Question...

The day before their last ever gig, at Candlestick Park, The Beatles gave their final press conference as a touring band. And the Fab Four were in a very sarcastic, yet playful mood.

On August 28, 1966, The Beatles arrived at Capitol Records Tower, just off the corner of Hollywood and Vine in Los Angeles for a press conference, before that evening playing in front of 45,000 uncontrollable fans at the Dodgers Stadium. At 5.45pm the next day, The Beatles would touch down in San Francisco for their last ever concert, at Candlestick Park, where they would leave as quickly as they arrived – without facing the press.

The Beatles had not only tired of the touring, but they were worn down by the ever more inane questioning at the hands of the press. In LA, they demonstrate the wit of old, but they are also a band who know they will no longer have to do such testing PR duties again. In front of the assembled LA press corps, and in front of a smattering of friends and celebrities like David Crosby of The Byrds and actor Robert Vaughn, The Beatles gave their last press conference as a touring band.

PHOTO: CHUCK BOYD/REDFERNS

Facing the music: The Beatles take on the US media at Capitol Records Tower, LA, August 28, 1966.

Q: What will the next movie project be for The Beatles?

George: Well, somebody has given us an idea and he's working on the script. And if the script's nice then we may do it.

Q: One question we'd like to know in Hollywood, we'd like to know how you compare movie working to, say, the concert tour or recording sessions.

John: We don't compare it much.

Q: One of your countrymen was here yesterday or the day before, and he said that he thought American women were out of style for not wearing mini-skirts, and that their legs were ugly. I'd like to ask you what you think about American women's legs.

Ringo: If they don't wear mini-skirts, how does he know their legs are ugly? (*Laughter*)

Q: On the album cover that was banned here, the one with the dolls and meat – whose idea was it?

John: The photographer who took it.

Q: What was it supposed to mean?

John: We never asked him, you know.

Q: John, why did you decide to make How I Won The War?

John: Uhh, because he [*Dick Lester*] just asked me. And I just said, Yes. And it was just like that.

Q: Do you consider that now since you've been here in the United States for almost a week, that this religious issue is answered once and for all? Would you clarify and repeat the answer that you gave in Chicago?

John: I can't repeat it again because I don't know what I said, you know.

Q: Well, would you clarify the remarks that were attributed to you?

John: You tell me what you think I meant, and I'll tell you whether I agree or not.

Q: Well, some of the remarks attributed to you in some of the newspapers... the press here... concerning the remark that you made comparing the relative popularity of The Beatles with Jesus Christ... and that The Beatles were more popular. This created quite a controversy and a furore in this country, as you are obviously aware.

Paul: Did you know that, John? You created a furore.

Q: Would you clarify the remark?

John: Well, I've clarified it about 800 times. I could have said TV or something else... and that's as clear as it can be. I just used Beatles because I know about them a bit more than TV. But I could have said any number of things. [*Jokingly*] It wouldn't have got as much publicity though

[*Paul laughs*]

Q: My question is directed at all of you. Do you think this controversy has hurt your careers or has helped you professionally?

Paul: It hasn't helped or hindered it, I don't think. I think most sensible people took it for what it was... and it was only the bigots that took it up and thought it was, you know, on 'their' side... thinking, Aha! Here's something to get them for. But when they read it, they saw that there was nothing wrong with it really. It's just that they thought that by John saying that we were more popular than Jesus they thought, Ah, he's bound to be arrogant. Did you see the fella on telly last night? He said it... on the Tonight Show.

Q: John, who is your favourite group in the United States?

John: I've got a few, you know. Byrds, [*Lovin*] Spoonful, Mamas and Papas, I suppose... on that side of it.

Paul: Beach Boys.

John: And Miracles etcetera, on the other side of it.

Q: I was wondering if you still have an arrangement with the US Internal Revenue Department to pay your taxes through England to them. Another part of the question is, how much have you grossed on your current US tour and is it true that you lost...

George: We don't know about that

Paul: We don't know about all that. We don't do the money side of it, you know.

George: And we don't particularly worry about it.

John: They just tell us what we get in the end, you know.

Q: The tax thing...

George: We pay tax and things but we don't know how much, or how much we've made or anything, you know, because if we were gonna worry about that we'd be nervous wrecks by now.

Q: I'd like to direct this question to Messrs. Lennon and McCartney. In a recent article, Time magazine put down pop music. And they referred to Day Tripper as being about a prostitute...

Paul: [*Nodding jokingly*] Oh yeah.

Q: ...and Norwegian Wood as being about a lesbian.

Paul: [*Nodding*] Oh yeah.

Q: I just wanted to know what your intent was when you wrote it, and what your feeling is about the Time magazine criticism of the music that is being written today.

Paul: We were just trying to write songs about prostitutes and lesbians, that's all.

[*The room erupts with laughter and applause*]

John: ...quipped Ringo.

Paul: [*Chuckles*] Cut!

John: You can't use it on the air, that.

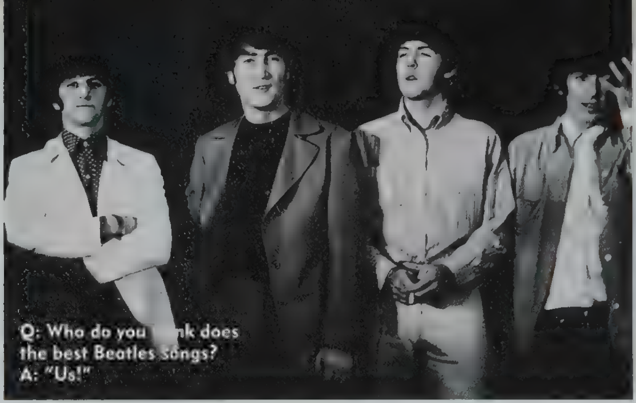
Q: Will you be working separately in the future?

Paul: All together, probably.

Q: Yeah, but aren't... John Lennon, aren't you doing a picture alone?

John: Yeah, but I mean that'll only be on the holiday bit – in between Beatle.

Q. Fred Paul from KAXK. First of all I'd like to say Hi to you all again, it's really good to see you. I'd like to ask a question that



Q: Who do you think does the best Beatles songs?
A: "Us!"

you've never been asked before.

John: Oh no.

Q: What are you going to do when the bubble bursts?

Beatles: [*Laugh*]

John: That's a personal in-joke. He used to ask it at every press conference we entered, to keep the party going.

Q: Do you think we'll have another tour again next year?

John: Ask Brian. Could be.

Paul: Could be, Fred. Brian does all that.

John: OK, Fred?

Q: Outside of Hollywood tonight you had to arrive in an armoured truck, and the truck was swarmed by adoring fans. What is the situation wherever you go? Do you have an opportunity to walk out in the street without being recognised, or can you walk into a theatre to see a movie by yourselves?

John: If you go in when the lights are down you can go in.

Paul: We can do that in England. It's easier in England than it is here. And it's mainly because we know England better.

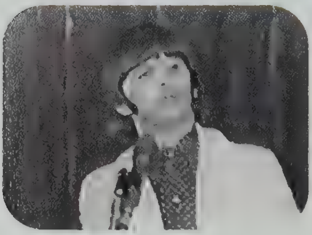
Ringo: It would also be easier to do it if we weren't on tour, you know. Because we're on tour, people know where we are. That's why we have a crowd.

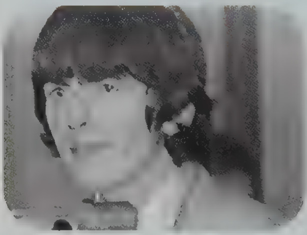
Paul: [*Joking amazement to Ringo*] Oooo. Oooo!

Ringo: Yes! Yes! I worked that out!

[*Laughter*]

Q: Paul, many of the top artists and musicians in the pop field today have said The Beatles have been a major influence in their music. Are there any other artists who have an important influence on you?





Q: "What was the motivation or inspiration behind Eleanor Rigby?" Lennon: "Two queers. Two barrow boys."

Paul: Oh yes. Nearly everyone, you know. We pinch as much from other people as they pinch from us.

Q: May I ask about the song Eleanor Rigby? What was the motivation or inspiration for that?

John: Two queers.

[*Room erupts with laughter*]

John: Two barrow boys.

Paul: Oh, it's getting disgusting, this press conference...

Q: John, did you ever meet Cass of the Mamas and Papas?

John: Yes, and she's great, and I'm seeing her tonight.

Q: Good.

John: Yeah, she's good.

Q: Have you ever used or trained Beatle doubles as decoys on a...

Ringo: No.

John: No.

Paul: We tried to get Brian Epstein to do it... he wouldn't do it.

[*Laughter*]

Q: Ringo, one question – how much did you contribute to What Goes On and are you contributing to any other Lennon/McCartney compositions?

Ringo: Umm, about five words to What Goes On. And I haven't done a thing since. [*Laughs*]

[*Laughter*]

Q: I'd like to address this to John and Paul. You write a lot of stuff that other people steal from you, and also purchase from you. And different arrangements – Ella Fitzgerald and Boston Pops and stuff like that. When you listen to this on the radio or records and stuff, how do you feel about them using your pieces and changing them around to suit their styles?

Paul: The thing is, they don't steal it.

Q: No. I know that.

Paul: Well, you just said they did!

Paul: Really I mean, you know, it's... once we've done a song and it's published anyone can do it. So, you know, whether we like it or not depends on whether they've done it to our taste.

Q: Well then, let's ask it this way. Who do you think does it the best... The Beatles' songs?

John: Us.

[*Laughter*]

Q: Who?

John: Us.

Q: For those of us who have followed your career from the early days of Liverpool and Hamburg, and the pride in you being awarded the MBE, and the dismay of the unwarranted adverse publicity of late, the question is: individually, what has been your most memorable occasions, and what has been the most disappointing?

Paul: Whew!

John: No idea.

Ringo: You know, there's so many.

George: I think Manila has been the most disappointing.

John: The most exciting is yet to come.

Ringo: ...maybe the most disappointing.

Q: Gentlemen, there was quite a laugh when you went on the stock market with your stock. How is your stock doing?

John: Fine, thanks.

Ringo: Well, it went down, but it's coming up again.

George: It's gone down.

Ringo: Same as any other stock, you know. Up and down.

John: It goes down every time the LPs drop out. They all think they're buying bits of records.

Q: Leonard Bernstein likes your music. How do you like him?

Paul: Very good. He's, you know, great.

John: One of the greats.

Q: I'd like to direct this question to George Harrison if I may.

John: [*Jokingly to George*] What's your new address?

[*Laughter*]

Q: George, before you left England you made a statement that you were going out to America to be beaten up by Americans. Do you mean to say in so many words that you feel the American fan is more a hostile fan than Britain?

George: No! Not at all.

Q: ...or more enthusiastic?

George: Actually, I said that when we arrived back from Manila. They said, 'What are you gonna do next?', and I said, We're gonna rest up before we go and get beaten up over there. Merely... beaten up is... really we just got sort of shoved around.

John: Jostled.

George: Jostled around in cars and in planes, so you know, that's all they did.

Q: Well, do you think that's more an enthusiastic fan than a hostile fan?

George: Uhh, there's definitely more enthusiastic fans. We've, I think...

Paul: But if anyone beat us up, it's not the fans, you know.

George: Yeah. The fan thing... I think they proved it themselves after this. We found out that there are a lot of the fans that are great. And all the ones we lost, I think, we don't really mind anyway. Because if they can't make up their minds... who needs 'em?

Q: I wanted to ask you all about your image. How has your image changed since '63? Is it a little more... uhh... is it the same, or...?

George: An image is how 'you' see us, so you know, you can only answer that.

John: You're the only one that knows.

Q: Who's that?

John: It's you.

Q: Oh, well. No, I want to get your opinion. Is it a little tarnished now? Is it more realistic, or what would you say it is? I know I have my opinion.

John: We're attacked for our opinions.

Paul: We can't tell you our image, you know. We can only... our image is what we read in the newspapers. We know our real image, which is nothing like our.... image... [*Looks confused by his own words, then laughs*].

[*Laughter*]

Paul: [*Laughing*] Forget it.

[*Laughter*]

Q: Who is the young man with the lengthy haircut to your right, rear?

John: That's good old Dave, isn't it?

Paul: Where is he?

[*A young David Crosby, who had been standing with Brian Epstein, suddenly disappears behind a curtain to avoid attention.*]

John: That's Dave from The Byrds. A mate of ours. Ahoy maties.

Paul: Shy. He's shy.
Q: Do you ever plan to record in the United States?
Paul: We tried actually, but it was a financial matter. Hmmm! A bit of trouble over that one. No, we tried but uhh... it didn't come off.
Ringo: It entailed politics.
Paul: Hush, hush.
John: No comment.
Q: Mr Lennon, is it true that you're planning to give up music for a career in the field of comparative religions?
John: [*Laughs*] No.
[*Laughter*]
John: Is that another of the jokes going round?
Q: I'm sure you've all heard of the many Beatle burnings and Beatle bonfires?
John: We miss them.
Q: ...and I was wondering if you think American girls are fickle.
Ringo: All girls are fickle.
[*Laughter*]
John: Well, the photos we saw of them were, sort of, middle-aged DJs and 12-year-olds burning a pile of LP covers.
Q: This question is directed to Paul and John. You have written quite a few numbers for Peter and Gordon and I understand they don't like it because they think that it's you writing the song that makes it popular. Do you plan to write any more songs for them?
Paul: They, you know... if we write songs for... they ask us to write songs for them – if we do it. I mean, they don't mind it. They like it. But it's... people come up and say, 'Ah, we see you're just getting in on the Lennon/McCartney bandwagon'. That's why they did that one with our names not on it – Woman – because everyone sort of thinks that's the reason that they get hits. It's not true really.
Q: Gentlemen, what do you think would happen to you four if you came to an appearance without the armoured truck and without police?
Ringo: We'd get in a lot easier.
[*Laughter*]
John: We couldn't do it.
Paul: It depends, you know. Sometimes we could have easily made it much better without the armoured truck. But today, probably we wouldn't have.
Q: Do you think you'd be physically harmed?
Paul: Oh. Yeah, probably.
John: What do you think?
Q: Yes, I think so.
Paul: Could be.
Q: The New York Times magazine of Sunday, July 3 carried an article by Maureen Cleave in which she quotes The Beatles, not by name, as saying: 'Show business is an extension of the Jewish religion'.
Paul: Did she say that?
Q: Would you mind amplifying that?
John: Uhh, I said that to her as well. No comment.
Paul: Ahhhhh. Come on, John. Tell 'em what you meant.
John: I mean, you can read into it what you like, you know. It's just a little ol' statement. It's not very serious.
MC: Want to make these the last three questions.
Q: I was wondering, under what condition did you write In His Own Write. That, sort of, wild... those kicky words... I mean, how did you piece them together?
John: I don't know. I can't answer that. You know, it's just the way it happened. I didn't think, Now, how can I do this?
Q: I mean, did you sit down as an author and uhhh...
John: Just like an author.
[*Laughter*]
Q: John, I understand there's a suit pending against The Beatles by Peter Best who claims to be a former member of The Beatles. Is that true?
John: I think he's had a few, but we don't bother with those.
Q: Is this the last question? Are all of your news conferences like this?
John: No.
Paul: [*Laughs*] That's not the last question.
Q: Well, I'm talking about all of the reporters, or would-be reporters and semi-reporters that show up. Are you besieged by these kind of people throughout the tours that you travel here in the United States?
John: You can't always tell the would-bes from the real thing.
[*Laughter*]
Q: Is it this way when you travel in Europe?
John: Yes.
Paul: But what's wrong with them? What's wrong with the crowd?
Q: Nothing. I'm just wondering if you have this many reporters everywhere you go.
Paul: No.
Ringo: Not always.
George: Some of them are just onlookers.
MC: This is the last question.
Q: Tomorrow Never Comes is the last song on the second side, right?
George: Tomorrow Never Knows.
Q: Tomorrow Never Knows. Thank you. Could you give me a vague idea of some of the tape manipulation you used when your voice drops into the track, John. Is that sung backwards by any chance, and recorded forwards?
Paul: No, it's not sung backwards. It's just, umm, recorded pretty straight. There's tape loops on it, which are a bit different. The words are from The Tibetan Book Of The Dead, so there.

With the Press Conference at an end, The Beatles gave a short interview for ABC's Where The Action Is before pulling back some red curtains to unveil a huge blow-up of the front cover of *Revolver*. They were then presented with four gold discs from the Recording Industry Association of America.

The Beatles would not face the press again as a band for another nine months, until they invited a select group of journalists to Brian Epstein's Belgravia home on May 19, 1967, a couple of weeks before the release of *Sgt Pepper*.

"We can't tell you about our image. Our image is what we read in the newspapers. Our real image is nothing like our image."

The Fabs show off their gold discs against a backdrop of a huge *Revolver* sleeve.

PHOTOS: CHUCK BOYD/REDFERNS

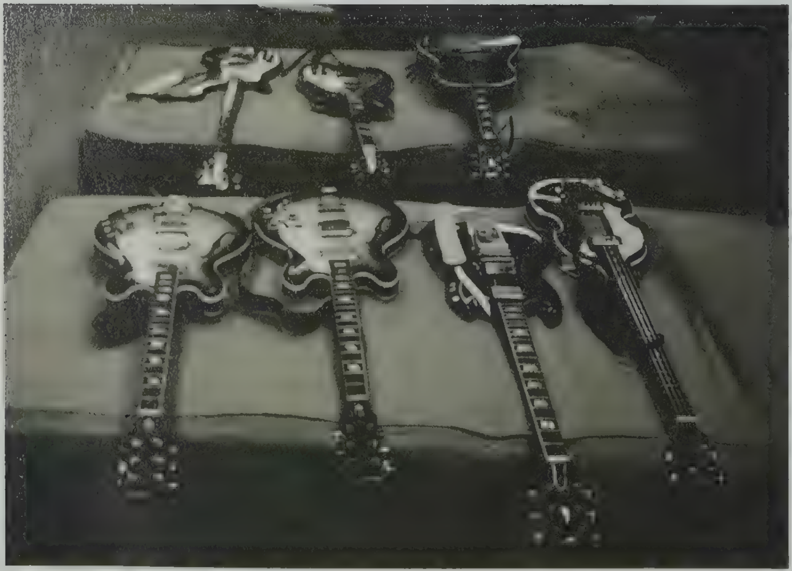
Here, There & Everywhere

Photographer Robert Whitaker travelled all over the world taking the most memorable and controversial images of The Beatles. Here, he recounts the tales behind the remarkable shots he took from 1965-66.

When Brian Epstein saw the portrait of himself taken by the then 23-year-old Robert Whitaker in Melbourne, Australia in 1964, he immediately commissioned the photographer to come to London and work with him and The Beatles.

The images created by Whitaker between 1964 and 1966 remain some of the most memorable, enduring and controversial photographs of this pivotal time in The Beatles' career, encapsulating the rapidly-changing ideas of how a pop group could be portrayed. Uninterested in the conventional shots required by most art directors of the time and aware of The Beatles' boredom and frustration by the process, Whitaker involved the band in collaborations that ranged from 'pop art' to 'surrealism'. The notorious 'butcher sleeve' sessions from 1966 are a case in point. The shoot began with the Fabs smartly dressed staring blankly at the lens (the required shot) and ended a few hours later with them wearing white coats, draped in cuts of meat and playing with false eyes and a box full of broken dolls, laughing wildly (see page 50).

With unrestricted access during this period, Whitaker's reportage photos of the band's last tour show life on the road as it really was. And while his work may have come to a natural conclusion with the end of touring and the death of Brian Epstein, in 1967, the pictures here will remain a perfect visual testament to the Fabs at their most exciting.

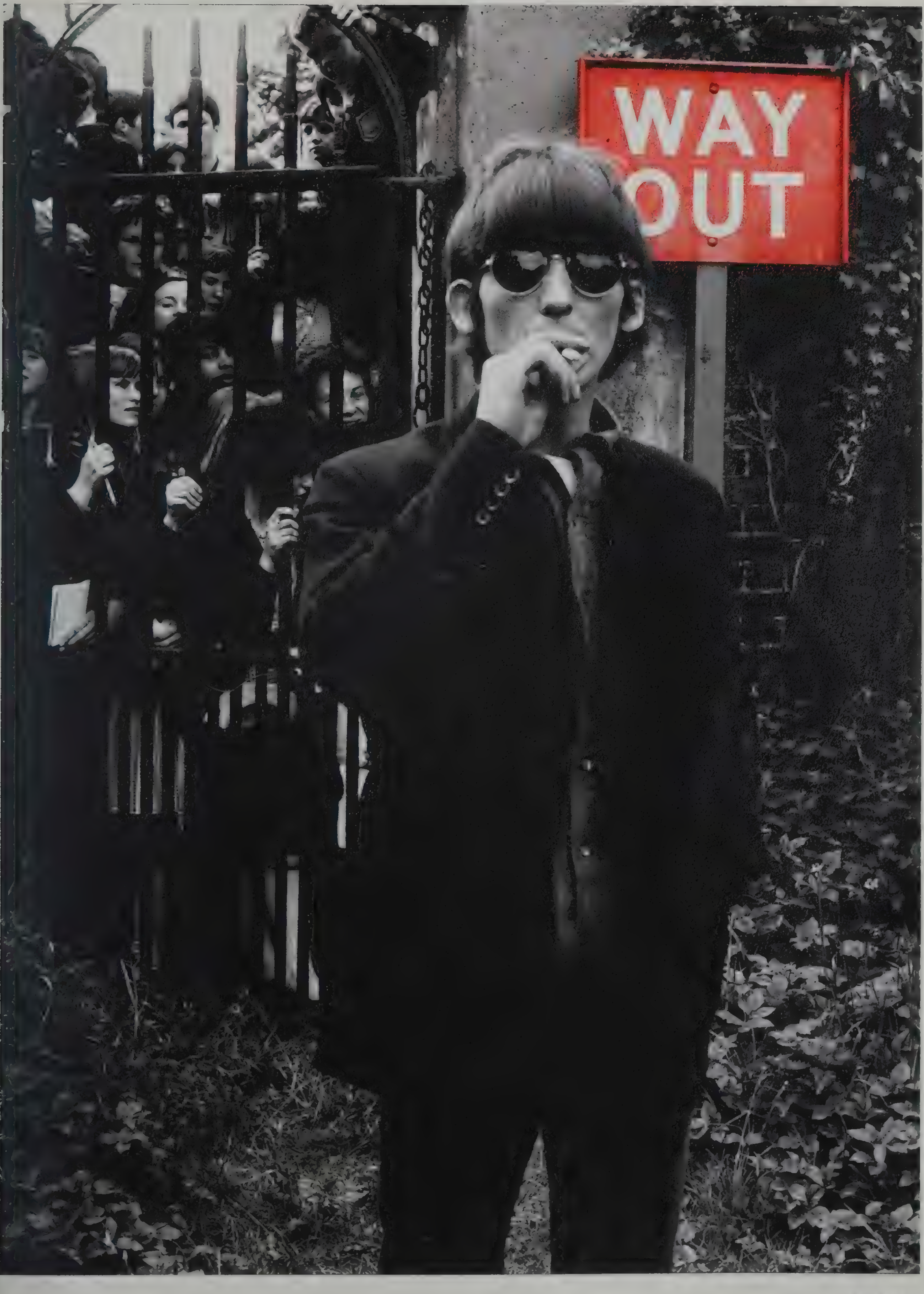


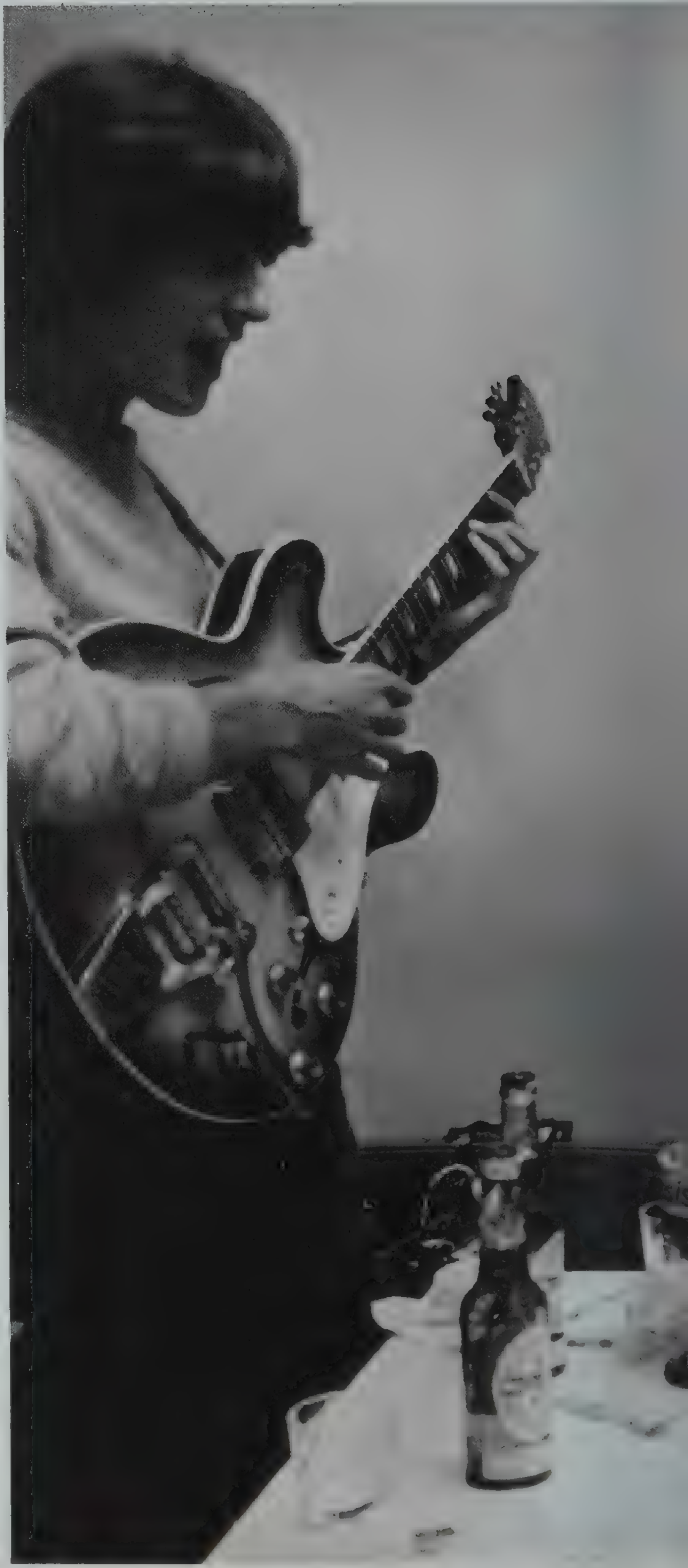
◀ **GUITARS**
TOKYO, 1966

"When I saw all those guitars on a bed in Tokyo, I thought to myself, There is a major set of instruments for a major band, all beautifully put together by Mal Evans or Neil Aspinall. I once put that print into Sotheby's and [Steven Maycock] said that, 'That is probably the most expensive line-up of guitars you'll ever see in your life as far as memorabilia is concerned'."

▶ **GEORGE**
CHISWICK PARK, 1966

"I'm pretty sure it's May '66. It's one of my favourite pictures of George, basically because it really does encapsulate an era, with the 'Way Out' sign behind him, and puffing away on a cigarette, and a bunch of fans in the background. I just turned around and saw him there – I've actually put the focus on the kids – and thought, Wow! I knew that I'd got myself an amazing picture – one that I could not get from a studio. I'm told that somebody at the University of Sussex is supposed to be writing a 6,000-word dissertation about the picture."


WAY
OUT

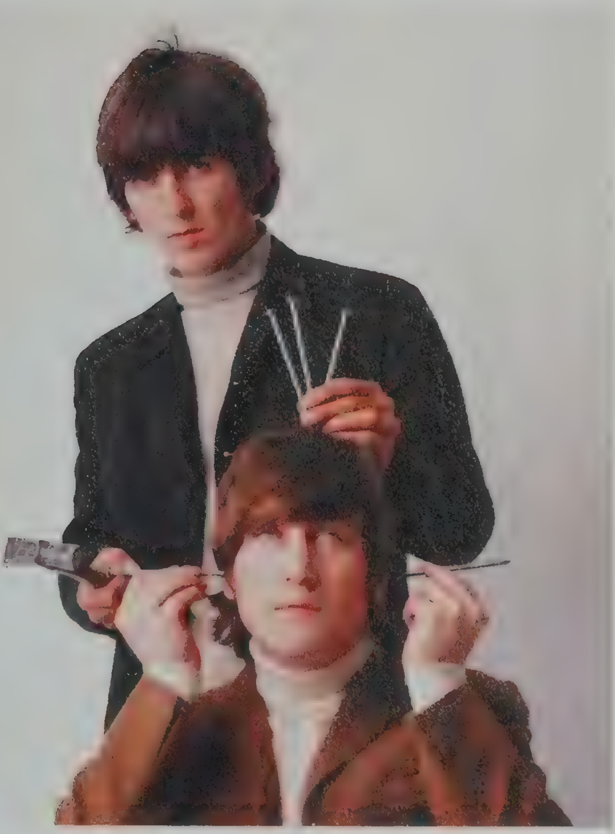


▲ JOHN WITH HARMONICA
MUNICH, 1966

"There was a walloping great grain through the whole thing and it just floats, that picture. It's tuning-up, again, in the dressing room area and it actually reminded me of Dylan, playing guitar and harmonica at the same time. I love the whole picture, it sits on the page beautifully and graphically illustrates John very well at that period in time. What most people wanted was four people and I was invariably photographing one person so that I wouldn't encroach on their time by saying, 'Come and stand in this silly idiot's position'. I just photographed what I saw. It took a long time for them to realise that I was trying to do my best not to get in their way if I could help it."

▶ DRESSING ROOM
MUNICH, 1966

"Every now and again I'd get these little private concerts just for me. This was one of them, with them all tuning-up, just making sure it was all correct before they went onstage which was always a great pleasure for me to hear. They would always make sure their voices were as right as rain... not that anyone could ever hear them. I'm pretty sure it's Munich '66."

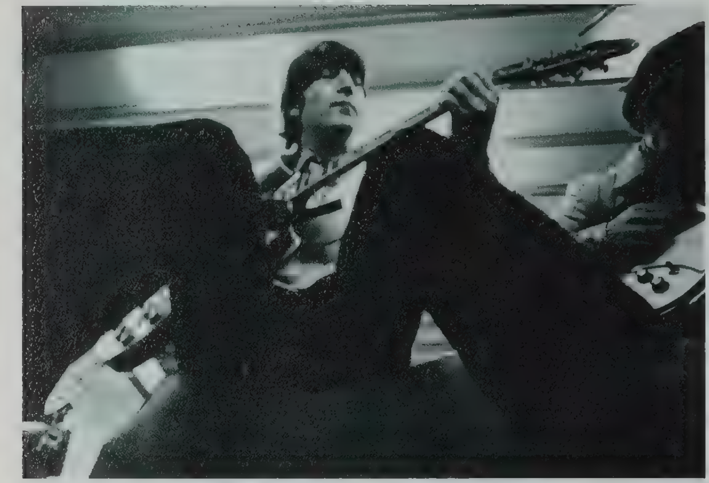


▲ GEORGE AND JOHN CHELSEA, 1966

"It's part of what I wanted to be on the inside of the *Yesterday And Today* cover that I wanted to design, but ended up basically being a Capitol cock-up because they never asked me what my ideas for the design were. John would actually have had a transparent film of wood grain over his face so that he looked like a wood block, which gives some explanation for why George is banging nails into his head. There would also have been a horizon with the sky where the water should be and the water where the sky was. The idea was partially after Man Ray."

◀ JOHN WEYBRIDGE, 1965

"This is one of my favourite pictures. John and I had been through quite a lengthy conversation about what is 'solid', basically, so we thought that flowers growing out of your eyes, and things like that, could easily be an illusion that you could bring into reality just by making it happen. We were doing a series of pictures based around Narcissus and I have a feeling the flower had something to do with Euripides, who I was partially studying at the time. Somewhere or other I think that Euripides refers to flowers in people's eyes." ➳



◀ **JOHN WITH GUITAR**
JAPAN, 1966

"The promoter was very kind and said, 'Whatever equipment you want, you can have it'. One of the lenses I was given was one of the first Nikon 21mm lenses which had a little viewfinder that went with it and, as soon as I looked through it, I thought, Here's my new world. Everywhere I looked, I had the most amazing images. This picture was exactly a part of what I wanted to look at and show people. So I was really delighted to get hold of that lens."

◀ **HOTEL**
JAPAN, 1966

"Again, it's with that 21mm lens. You can get so much in, and the detail and depth of field are amazing. The Beatles couldn't leave the hotel, and they were very keen to see as much of the best arts that they could, which was obviously difficult. They were interested in majorly exotic pieces to take back as presents. A whole bunch of people were invited, again by the promoter, to bring in a series of the beautiful *objets d'art* of Japan. That's a picture of some of the pieces that were brought in for them to purchase and, yes, they did buy some of them."

◀ **BIRDCAGE**
CHELSEA, 1966

"This is based around the lyrics for And Your Bird Can Sing. I think I discussed quite a lot of ideas with John, I was pissed off with just taking pictures for the press office… all squeaky clean, just four heads. I just got bored with it and, frankly, I wasn't terribly good at doing pictures like that, yet they seem to grace the covers of lots of magazines to this day."

▶ **JOHN WITH MASK**
TOKYO, 1966

"This is one of the art pieces that was brought in. John was really very amused by these things and he kept looking at me and making this face. Then, all of a sudden, he shoved it in his coat and I just took him over to a window where I had a bit of light and made that picture of him trying to look Japanese. I think, also, that it was at the stage when John was becoming quite interested in the oriental female. He met a lovely girl in Sydney, in '64, called Jenny Keyes whose father was Italian, I think her mother was Chinese." ■

Talking About A Revolution

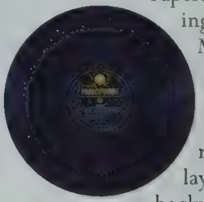
For a band who had only just given up touring, *Revolver* is an extraordinary sonic adventure. By Charles Shaar Murray.

Well, you say yes, we say no. The Beatles themselves saw *Revolver* as an extension and consolidation of the studio experimentation with which they'd leavened its predecessor: indeed, they saw their entire studio career as, essentially, an ongoing process. The former Black Panther Party leader David Hilliard once observed that "Revolution is a process rather than an event" and – in artistic terms, at least – The Beatles would surely agree.

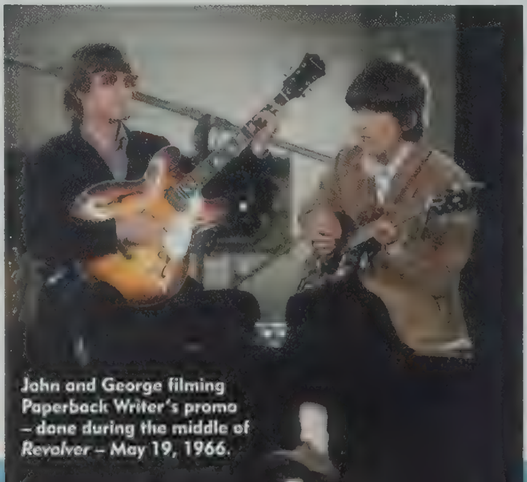
Nevertheless, though *Rubber Soul* was an undeniable part of the process (and a hugely enjoyable and rewarding work in its own right), it was *Revolver* which was the event. And the differences between the two albums are at least as significant – if not more so – than their similarities.

The difference between *Rubber Soul* and *Revolver* is the difference between 1965 and 1966; between the end of the early '60s and the beginning of the late '60s, and – most crucially – the difference between a group who still considered themselves to be live performers cutting records which related to the instrumentation and structure of their in-concert incarnation, and a studio collective whose recorded sonic and musical range was limited only by their own imaginations. 1966 was a culturally pivotal year – Hendrix came to London, Star Trek hit US TV screens, bands were splintering and regrouping all over the place – and *Revolver*, The Beatles' 1966 album, was their pivotal recording, the definitive turning point between the Moptop Era and the Beardy Years. The gap between the two albums was bridged by a crucial non-album single, Paperback Writer/Rain, which clearly 'belongs' to *Revolver*. Both cuts sound like rock and roll, not least because of Paperback Writer's crunching riff and Paul McCartney's personal-best bass playing on both sides, but there was so much multi-tracked vocal layering on Writer and backward vocals and guitars on Rain that they found it an embarrassment when they attempted to play Writer live on their final US tour.

"Revolver was the first album on which the only criterion was: how good can we make it sound here?"

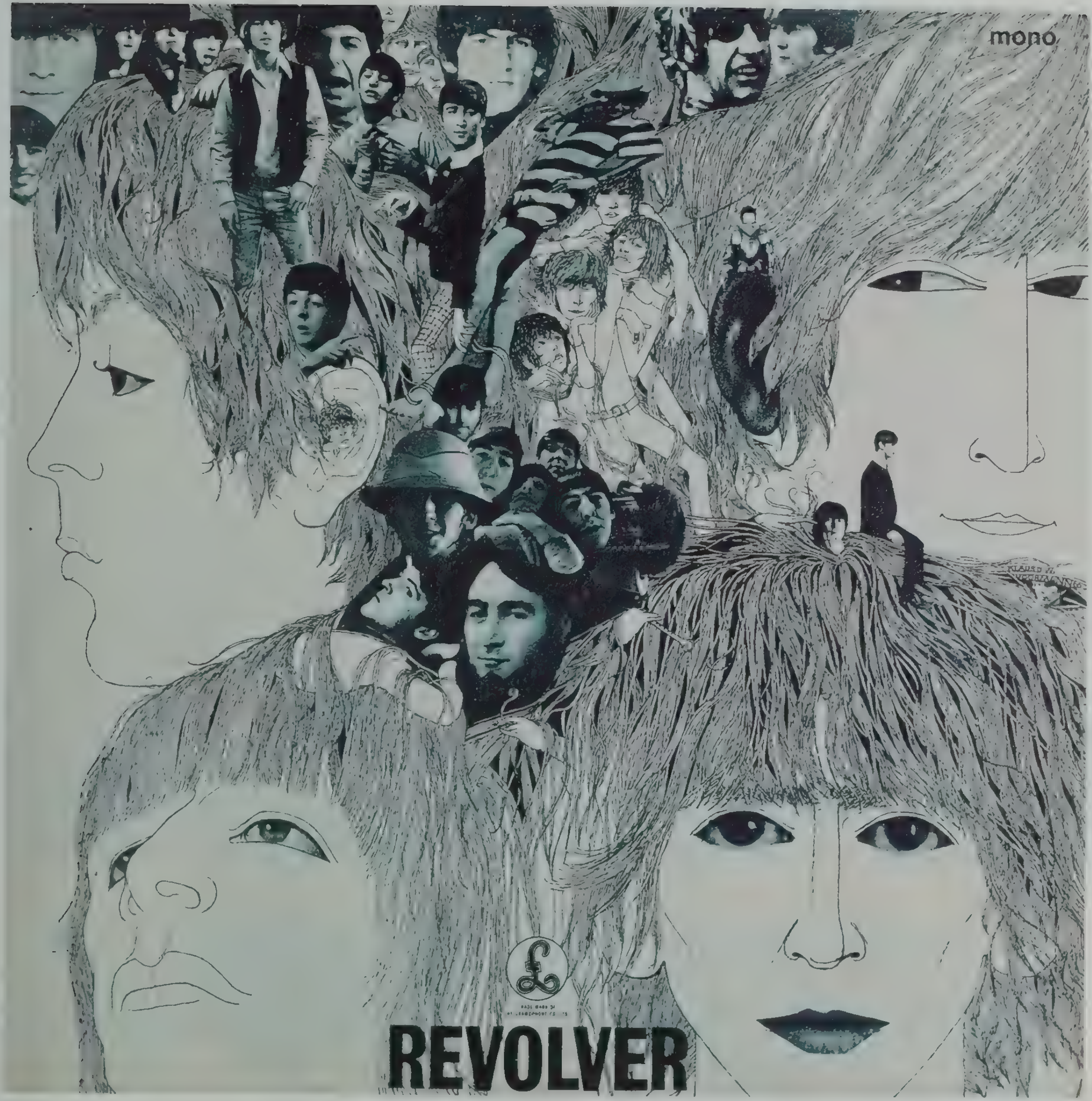


Indeed, the gilt had already worn off their live gingerbread even before the disastrous experience in the Philippines – Marcoses 4, Beatles 0 – which turned them off touring for good. They prided themselves on being musicians, and good ones, but their shows had less and less to do with music. The underpowered, monitorless PA systems of the time were completely inadequate in the enormous stadia where they played, using less amplification than today's bands would haul into a good-sized club. Their music was inaudible to players and to audiences alike: the audiences might not have cared, but The Beatles did. Ringo Starr, particularly, felt that his playing was actually deteriorating: when they played in Japan, where cultural tradition



John and George filming Paperback Writer's promo – done during the middle of *Revolver* – May 19, 1966.

PHOTO: ROBERT WHITAKER APPLE/HULTON ARCHIVE



and stern security precluded the screaming which normally masked their performances, they were shocked by how ragged they sounded. The studio must never have seemed so welcoming. Their last official live performances took place after the recording and release of *Revolver*, but those were contractual obligations: they were now, for all practical purposes, a studio group and *Revolver* was the first album on which the only criterion was: how good can we make it sound here?

R*evolver* divides up, fairly neatly, into what sound like rock-band performances – though most of them are so studio-enhanced that it's hardly surprising that The Beatles considered them impossible to perform live – and soundscapes entirely unrelated to the band's live

TRACK LISTING

A-SIDE

1. Taxman
Harrison
Sung by Harrison

2. Eleanor Rigby
Lennon/McCartney
Sung by McCartney

3. I'm Only Sleeping
Lennon/McCartney
Sung by Lennon

4. Love You To
Harrison
Sung by Harrison

5. Here, There And Everywhere
Lennon/McCartney
Sung by McCartney

6. Yellow Submarine
Lennon/McCartney
Sung by Starr

7. She Said She Said
Lennon/McCartney
Sung by Lennon

B-SIDE

8. Good Day Sunshine
Lennon/McCartney
Sung by McCartney

9. And Your Bird Can Sing
Lennon/McCartney
Sung by Lennon

10. For No One
Lennon/McCartney
Sung by McCartney

11. Doctor Robert
Lennon/McCartney
Sung by Lennon

12. I Want To Tell You
Harrison
Sung by Harrison

13. Got To Get You Into My Life
Lennon/McCartney
Sung by McCartney

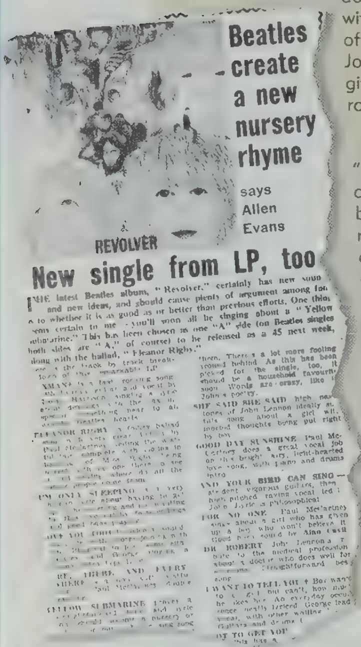
14. Tomorrow Never Knows
Lennon/McCartney
Sung by Lennon

WHAT THE PAPERS SAID...

1966's music rags were blown away by *Revolver.*

"The latest Beatles album, *Revolver*, certainly has new sounds and new ideas, and should cause plenty of argument among fans as to whether it is as good as or better than previous efforts. One thing seems certain to me – you'll soon all be singing about a Yellow Submarine.,. Love You To is an oriental sounding piece, with George joining with Anil Bhagwat to play some sitar jangles, and George singing a Kama Sutra-type lyric... Tomorrow Never Knows is John's vocal, telling you to turn off your mind and relax and float downstream. But how can you relax with the electronic, outer-space noises, often sounding like seagulls? Even John's voice is weirdly fractured and given a far-away sound. Only Ringo's rock-steady drumming is natural."

Allen Evans, NME (July 29, 1966)



Beatles create a new nursery rhyme

says Allen Evans

New single from LP, too

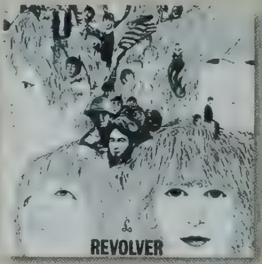
THE latest Beatles album, "Revolver," certainly has new soun and new ideas, and should cause plenty of argument among fan s to whether it is as good as or better than previous efforts. One thin eems certain to me – you'll soon all be singing about a "Yellow ubmarine." This has been chosen as one "A" side (on Beatles singles both sides are "A," of course) to be released as a 45 next week, along with the ballad, "Eleanor Rigby."

"Paul was right – they'll never be able to copy this one! Neither will The Beatles be able to reproduce a tenth of this material on a live performance. But who cares? Only a handful of the 14 tracks are really Beatle tracks. Most are Paul tracks, John tracks, George tracks, or, in the case of Yellow Submarine, Ringo's track. There are still more ideas buzzing around in The Beatles' heads than in most of the pop world put together. John, Paul, George and Ringo are obviously enjoying the heady freedom of being able to translate their every whim onto record... a brilliant album which underlines once and for all that The Beatles have definitely broken the bounds of what we used to call pop."

Melody Maker (July 30, 1966)

SLEEVE NOTES

What do you give a revolutionary album? An equally stunning cover.



REVOLVER
LONG PLAY 33⅓ R.P.M.

The Beatles were reunited with artist Klaus Voormann for the cover of *Revolver*. A friend of the group since the Hamburg days, Klaus was poised to step into the Swinging London music scene as the new bassist with Manfred Mann. Voormann was asked to come up with a concept for the front of *Revolver* after a circular collage of shots of the band's faces by Robert Freeman was left unused.

Klaus's inventive combination of drawings and photo collage (using a variety of old Beatle stills, including some from the previous LP), perfectly complemented the explosion of musical ideas on *Revolver*, bravely stating its intent in simple black and white (for the first time since *With The Beatles*) – a bold move in the face of the emerging psychedelic scene.

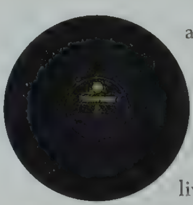
"We were all very pleased with it," recalled Paul in Anthology. "We liked the way there were little things coming out of people's ears, and how he'd collaged things on a small scale while the drawings were on a big scale. He also knew us well enough to capture us rather beautifully in the drawings. We were flattered."

John's friend Pete Shotton remembers The Beatles' original input into the cover. "John, Paul and I devoted an evening to sifting through an enormous pile of newspapers and magazines for pictures of The Beatles, after which we cut out the faces and glued them all together. Our handiwork was later superimposed onto line drawings by Klaus Voorman."

By tucking a small picture of himself next to his signature on the right of the LP, Klaus Voormann became the first person outside of the group to appear on one of their album covers. Voormann's sleeve design picked up the award for Best Album Cover at the 9th Grammy Awards in 1967.

Richard Fairclough

"Revolver is the album which finds The Beatles building on the foundations of the band they were to become."



sound. "The technology we were now using on records," recalled Harrison, "didn't allow us to play a lot of songs live on tour. We were just a little dance band and we never really thought of augmenting ourselves. We thought, We'll do it to the best of our ability until the point where we can't really do it, and then we'll miss it out."

Thus Taxman – hip, crisp mutant-funk groove, Macca's storming faux-rage guitar solo, and George's lyrical index of the extent to which he was still living in the material world – still sounds like The Beatles live in a way that the real Beatles couldn't. The 'rock' portions of the album are stuffed with guitars: from Harrison's eerie, serpentine backward lines on Lennon's I'm Only Sleeping through to the glorious cascades of jangle, marking The Beatles' take on what The Byrds had done with the Fabs' own proto-folk-rock sound on *A Hard Day's Night* which glisten through Lennon's Doctor Robert, And Your Bird Can Sing and She Said She Said or Harrison's own I Want To Tell You.

And if those rock-guitar pieces were a hassle to approximate live, what of a song like For No One, in which the dominant instruments are piano and french horn? Let alone Eleanor Rigby, scored for string quartet and mass-overdubbed McCartney and Lennon voices. Or George Harrison's Love You To – what was he going to do? Sit cross-legged on the stage with the sitar which, at that point, he could barely play a tune on? Or Good Day Sunshine, with McCartney's rolling piano well to the fore and that climactic hall-of-mirrors fanfare of multi-tracked filtered voices? Or Yellow Submarine, spattered as it is with Goon Show sound effects and even a brief intervention from a brass band?

And then there was Tomorrow Never Knows, the first indication of the intoxicating and terrifying wonderments which lurked in the further reaches of Lennonland. Where previous Beatle epics had dazzled with the beauty and ingenuity of their chord changes and harmonic progressions, this was a one-chord (oh all right, two, but the undercur-

Specs-tacular: an out-take from the shoot for the back sleeve of *Revolver*, summer 1966.

PHOTO: ROBERT WHITAKER

rent remains the same) drone for tamboura, tape-loops and vocal processing which was revolutionary for one of the best studios in the world, let alone any extant performance technology. Like nothing else on this extraordinary album, it depicts The Beatles stunning themselves with the possibilities of their new capabilities, and points the path to *Pepper*.

"You could do it now – have all the loops up there on the keyboards and emulators," Harrison remarked. "You can have as many keyboard players and drummers and orchestras and whatever as you want, but back then that was it."

Revolver is such an extraordinary sonic adventure that it almost distracts attention from the magnificent song-writing from which those soundscapes grow. Remember: Eleanor Rigby, Here There And Everywhere, For No One, Got To Get You Into My Life, I'm Only Sleeping – even Taxman provided grist to Stevie Ray Vaughan's boogie mill, and Yellow Submarine became a perennial childrens' favourite.

Revolver was indeed part of The Beatles ongoing project. But, more so than any of the other recordings, it's the one which finds them building on the foundations of the band they were to become, the band they, and no one else, could be. It was where they set out on their second five-year mission: to explore strange new worlds and boldly go where no band had gone before.

I WANT TO TELL YOU

For The Dandy Warhols' Courtney Taylor-Taylor, *Revolver* is the very definition of psychedelia.

"Three years ago I had a *Revolver* freak-out for six or seven months. I didn't listen to anything else. For me, that record is what psychedelic is. It's not all the way hippy, with like, a million fucking sitars. It's just hypnotic, elasticy, boingy instruments. You use the chords and the harmonies and the melodies to create what's surreal and trippy about it. It was pretty cool that they did that sort of stuff. *Revolver* sounds like a rock band that's discovered pot.

"*Revolver* was the biggest influence on me in that it was something I could understand, it hadn't got too sophisticated. It was people from another reality. The songs were like tiny little psychedelic rock trips. They hadn't gone all the way over to Gilbert and Sullivan, which is something that so many British bands do.

"Tomorrow Never Knows – fuck. They were heading towards dirty guitar tones before that, but the only place you might have heard stuff like that was weird orchestral shit, where the oboe parts might sound backwards – one of those Russian composer trip-heads. Those fucking compressed-to-hell drums, and the cymbals that just go schwoooooo . it's super-rock. That must have freaked the fuck out of people.

"That guitar line on She Said She Said, after 'And she's making me feel like I've never been born' – that's one of the most 'me' things I've ever heard. The first time I heard it, the rest of the song didn't even matter to me. It was just waiting for them to do that bit again

"It's hard choosing your favourite Beatles album, because it depends what time of the day it is. Maybe my favourite Beatles album is the one that's playing."

Tom Fordyce

EASTERN RISING

George Harrison's trip to Bombay in 1966 taught him how not to be a Beatle, it also happened to influence the future of Western popular culture, argues Neil Spencer.

HE'D THOUGHT THE TACHE HAD DONE THE TRICK. It had been Ravi Shankar's idea – "Disguise yourself. Grow a moustache and cut your hair" – so before George Harrison got on the plane to Bombay on September 14, 1966, the mop got a chop and the tache had appeared. More than a disguise, the moustache was groovy. Patti loved it. Too bad that it hadn't fooled the bellboy of the Taj Mahal Hotel, who knew a Beatle when he saw one, even if he and his glamorous wife were checked in as Mr and Mrs Sam Wells. Once the 'lift operator' in question had reported his sighting, news that the hotel was hosting the Harrisons had spread through Bombay faster than a speeding auto-rickshaw.

Within hours, Bombay had its own outbreak of Beatlemania, as the gracious Edwardian battlements of the Taj was besieged by thousands of teenagers, yelling "George! George! Ravi Shankar! Bring George!"

In the musicians' suites upstairs, telephones rang constantly. One caller claiming to be 'Mrs Shankar' demanded to speak to George but changed her mind when the real-life Mr Shankar took the call. After a couple of days, with the police ineffectively shooing the kids away, it was clear that, as Ravi Shankar put it, "I couldn't teach and George couldn't practise". At a hastily convened press conference, the classical star explained that George Harrison had come to India "not as a Beatle but as my disciple", and asked for the pair to be left to work in peace. ▸▸

PHOTO: TOPHAM PICTUREPOINT

George and his musical and spiritual guru, Ravi Shankar, meet backstage at the Hollywood Bowl, August 4, 1967

"Not as a Beatle!" How those words must have echoed in George Harrison's ears. He yearned for escape from the gilded cage of Beatledom. His threat to quit the group meant The Beatles had already played their last concert. Over the next six weeks, 24-year-old George would discover, for the first time since he was 15, how it felt not to be a Beatle. Isolated in the foothills of the Himalayas or submerged in the dusty, crowded bustle of Indian life, Harrison discovered himself anew. His second Indian encounter – earlier in the year, there had had been a four-day stop-over in Delhi, en route from the Fabs' Manila debacle, when he had bought himself a proper sitar – was to shape the rest of Harrison's life, The Beatles' subsequent career, and influence the shape of western popular culture for decades to come.

After autumn '66, after Harrison has fallen in love with the bustling, mystical chaos of Mother India, after that comes the deluge: The Beatles in Indian drag, togged out in kaftans and Nehru suits. Meditation. The Beatles in India, up a mountain and up a gum tree with Sexy Sadie. Hendrix cast a Hindu deity on the *Axis: Bold As Love* cover. Sitars and velvet loons over the home counties. The Moody Blues chanting "Om". Cheesecloth. Hare Krishna in the hit parade. All Things Must Pass. Instant Karma. The Concert For Bangladesh.

But first came India itself, which, once George and Ravi had moved to quieter quarters outside Bombay, came crowding in on the young multimillionaire with unexpected force. After years of stockbroker belt living and hiding in hotel rooms, the experience was overwhelming. "It's unbelievable; you can go down the street and there's somebody driving a bus or a taxi or riding a bicycle and there's a chicken and a cow, and someone in a business suit with a briefcase, and an old sannyasi with a saffron robe. All mixed together. It's an incredible place with layers and layers of sounds and colours and noises, and it all bombards your senses," George recalled later. "I felt as if I was back in time. It was the first feeling I'd ever had of being liberated from a Beatle or a number. It comes back to Patrick McGoohan in The Prisoner: I am not a number."

Study under Ravi proved rigorous – "the first time I'd approached music with a bit of discipline". There were hours of scales to learn, and enough yoga to be able to hold the unwieldy sitar in the correct position while sitting happily cross-legged for hours on end. Most of the direct teaching came not from Shankar himself but from his first lieutenant, Shambu Das, with whom Harrison quickly struck up a close relationship.

To go with the ardours of studentship there were excursions, experiences, highs to rival anything from George's dalliance with pot and acid (in India he had to clean up his act). Harrison had come to India with his head full of yogis: "stories about old men who were hundreds of years old, levitating yogis and saints who were able to be buried for weeks and live. I wanted to see it all for myself." His hosts took George to the ancient temple town of Benares, where thousands of holy men had gathered for the Ramlila festival; "all kinds of groups of people, a lot of them chanting, a mixture of unbelievable things, with the Maharaja coming through on the back of an elephant, with the dust rising. It gave me a great buzz."

Ravi Shankar: "George had come to India not as a Beatle, but as my disciple."

Later, after sightseeing and temple visits, there was more sitar practise; in beautiful, sacred Rishikesh (where the Maharishi's compound would later play host to The Beatles), and in the lofty heights of Kashmir, where Harrison lived with Shankar and his students on a houseboat moored on an Himalayan lake. It was an idyllic setting, which, 30 years on, Harrison would recall sweetly. "They'd wake us up before the sun and give us tea and biscuits, and you'd see boats going by pulling these floating gardens, and next door I'd hear Ravi doing his morning practice. It was a very privileged position."

By then Harrison knew that in Shankar he had found not just his musical guru but, since Hindu thought holds music as "a godly thing", his spiritual guru. And, as the world soon found out, George had found God, a way to make sense of what he and Lennon had glimpsed on their acid trips, "the dental experience" as the in-joke had it.

When Harrison arrived back in London with Patti in late October, he was a completely changed man. He was, for a start, a more focused musician, albeit one who would barely pick up a guitar for the next couple of years, so keenly did he pursue his sitar studies. Great songs now started to flow from Harrison – from here on, he would always have more material than The Beatles' albums could accommodate.

India also gave Harrison his own oeuvre; John had his artiness and surrealism; Paul had his music hall and avant-garde dabblings. Now George had his own thing to add to the party, something that would enable the Baby Beatle to step out of the shadow. It wasn't just India, its

Bombay mix: (left) George with a tourist guide and (right) with Patti on arriving at the Taj Mahal Hotel, Bombay, September 14, 1966.

PHOTOS ASSOCIATED PRESS, REDFERNS/CORBIS

"In Bombay I felt as if I was going back in time. It was the first feeling I had ever had of being liberated from a Beatle or a number."

music, and his new-found enthusiasm for religion and philosophy. Now he knew how it felt not to be a Beatle. None of the others had that.

To the other Beatles and their entourage it must have seemed their kid brother had 'gone troppo', lost his senses in the Tropic of Cancer . A few days after his return, Ravi Shankar also touched down in London, and was met at the airport by George, still wearing his skimpy Indian clothes. Ravi arrived wearing a crisp, European suit.

Looking back, Harrison realised that the Indian connection had been set out like a trail. The plotline for Help! – a cartoon-like tale of thugees dedicated to the dark goddess Kali chasing a magic ring – had led to his first encounter with the sitar in a restaurant scene for which Richard Lester had hired Indian musicians. The tremulous coda for Norwegian Wood had duly followed, picked out on a tourist-level sitar purchased from Indiacraft on Oxford Street.

Then there was the book. On George's 22nd birthday, on the set of Help!, an Indian had cycled up to The Beatles out of nowhere and pressed a book about Indian religion on each of them. None had given it more than a glance, but now Harrison realised that this, too, was a clue directing him to The Path. Harrison was far from the only one hearing the call of the East.

Earlier in the summer of 1965, The Kinks' See My Friend had droned its way across the river and up the charts, born on the sitar-like twang of Dave Davies' beat-up Framus 12-string, and composed by brother Ray after an Indian pit-stop en route to an Australian tour.

Ray had sniffed something on the ether, something more than the curry houses rapidly becoming a feature of mid-'60s Britain. The West was about to enter one of its periodic love affairs with the sub-continent. Ever since Madame Blavatsky had awakened interest in Hinduism and Buddhism a century earlier, Indian mysticism had been seeping into Western intellectual circles. There were successive generations of devotees to the Eastern mysteries, among them poet and magus WB Yeats, psychedelic pioneer Aldous Huxley and beat daddy Allen Ginsberg. If you listened hard enough, you could already detect finger cymbals and the chant of 'Hare Krishna' on the ether from New York, where Ginsberg had become an enthusiastic supporter of the Krishna Consciousness movement that a few years later would scoop up George Harrison and influence him for the rest of his life.

Most of the Eastern breezes wafting into the chic flats of Chelsea and the dope dens of Notting Dale blew from Buddhist Nepal or hash-laden North Africa, but no one was fussy about cultural purity. The Tibetan Book Of The Dead (inspiration for Tomorrow Never Knows), the beat zen of Jack Kerouac, the North African interiors of Stones favourite Christopher Gibbs, Chinese divination with the I Ching, Sufi love poetry, ancient Indian Vedas: all the exotica and esoterica of the Near, Middle and Far East was tumbled together, mixed with tobacco and Nepalese Temple Balls and smoked until senseless. Harrison's fascination for India fitted in seamlessly.

When The Beatles got into the East, so did everybody else. As ever, they crystallized the incoming mood first. It was the same with the ➸

Flower power: The Beatles and partners' meeting with the Maharishi, Bangor, August 1967.

moustaches – no one could quite remember who'd started them off. One minute everyone was clean shaven, the next they were trying to out-Zapata each other.

Norwegian Wood set sitar strings stirring. The Stones, never afraid to follow where The Beatles had led, soon had their own shimmering through Paint It Black. Traffic kept one in their Berkshire cottage. Harrison, for his part, had already written an entire song, Love You To, on a sitar. Even if you couldn't play one, it was cool to own one.

Throughout the winter of 1965 and 1966, Harrison kept hearing a name he should check out: Ravi Shankar. David Crosby of The Byrds had mentioned him, for California, too, was experiencing its own Eastern dawn – guitarist Paul Butterfield, for example, was working on a blues raga written after listening to a Shankar record on LSD. George bought some of Shankar's records and was smitten. "It just called on me. The pure sound of it and what was playing just appealed to me so much." When Shankar next visited Britain, in 1966, it seemed everyone was keen that the two men should meet. Yet Harrison was loath to meet Shankar on terms defined by the press – 'Star of India meets mystic moptop'. That was no way for a humble student to approach a master. Harrison already had friends in London's Asian Music Circle. Discreet soundings were made, an encounter arranged.

There are at least two versions of the pair's initial meeting. Harrison recalls it being at dinner at the house of Peter Sellers, a friend since Beatlemania days. Britain's leading comedy actor was an old India hand who had entertained troops in the Eastern empire during the Second World War, and whose impeccable Indian accent had been put to use in the Goons and on his Goodness Gracious Me hit with Sophia Loren.

Shankar recalls the encounter being hosted by the Circle. Over dinner, Harrison told Shankar about Love You To, which he'd recently cut with members of the Circle. Shankar remembers the occasion as something of an embarrassment: "I was somewhat oblivious to the scale of the star. I felt ashamed because I didn't know how popular he or his group was."

Within days Shankar was down at George's in Esher to give a personal performance and teach him about the instrument. Harrison was overwhelmed. "I felt I wanted to walk out of my home that day and take a one-way ticket to Calcutta. I would even have left Patti behind in that moment," he said. Later, Shankar, complete with tabla player, staged a personal show for George, John and Ringo. George learnt one lesson early: putting down his sitar to answer the phone, he received a sharp crack to the leg for stepping across his sitar, and failing to "show respect for the instrument".

On the outside, the relationship that unfolded between Harrison and Shankar was one of ascetic Eastern master and pampered Western pop star. In fact, Ravi and George had more in common than might first appear. Both were the youngest siblings of their large families. As a young man Shankar, too, had enjoyed a privileged life which mixed showbusiness, music, art and glamour. His eldest brother, Uday, was a celebrated dancer and choreographer who had worked with Russian ballet icon Anna Pavlova and whose own Indian dance troupe wowed first Europe then the States in the 1930s. It was a family affair, with Uday's mother and two grown-up brothers on board, and little Ravi along for the ride. Ravi's teenage years were spent in Paris, sneak-reading comics hidden in the textbooks of his Catholic lycée, and later, in New York, watching gangster movies and even checking out Harlem's Cotton Club. Meanwhile, he gained his own spot in the troupe's performance.

It was only after some anguish that Ravi had renounced all this to follow his own musical guru, sarod player Ustad Allauddin Khan. Even after Shankar had emerged as a sitar star of independent India in the 1940s and 1950s, he'd raised ruffles in Indian classical circles by writing film music and collaborating with Westerners like violinist Yehudi Menuhin and jazz musicians like Bud Shank. His association with Harrison and the emergent force of rock would likewise make Shankar many enemies at home in the years to come, while winning him a huge young Western audience.

Ravi's relationship with the hippies was bumpy from the start. When he played the Monterey festival in the summer of 1967 he was appalled to find the place awash with spaced-out people. Shankar refused to play between rock acts and offered his fee back. By way of appeasement, the

PHOTOS: REX/HULTON ARCHIVE

organisers handed him the whole of Sunday afternoon, which became a communal bliss-out, after which Shankar watched in shock as first Jimi Hendrix and then The Who destroyed their guitars. Music was meant to be a godly thing.

By summer 1967, the Indian bug was everywhere, not least because of Within You, Without You on *Sgt Pepper*, which Harrison recorded with members of the Asian Music Circle. Most of these were part-time musicians; store salesmen by day, Beatle sidekicks by night. To this day, no one knows the name of the sitar player on the track, which was widely assumed to be Harrison at the time. The song, the result of a late-night conversation between Harrison and friend Klaus Voorman, and composed initially on harmonium, was melodically beguiling – it was based on a sargam Harrison had been practising, one of the melodies that are the basis of the classical ragas. Instead of Harrison's usual sourpuss lyrics, it was warm in tone, if preachy and elitist ("If they only knew!"). George's involvement with *Pepper* was otherwise minimal beyond a few guitar parts and nominating a bunch of gurus for the cover (George Martin recalls him as "the Lone Ranger" at the time). The flippant Only A Northern Song spoke volumes about his new attitude to The Beatles and his place within them.

The group's power balance was to tip dramatically after Patti Harrison persuaded the group to attend a lecture by the Maharishi Mahesh Yogi in Bangor, August 1967. George's interest in the Maharishi's promise of meditational bliss without drugs had been spurred by a recent bad acid trip in San Francisco (he'd been gobbling LSD all year). He was in California to talk-up Ravi Shankar's show at the Hollywood Bowl on August 4, and had decided to check on the new utopia unfolding up the coast in Frisco – "you're gonna meet some gentle people there". Dropping a tab and going walkabout in Haight-Ashbury to meet the flower children, the Beatle instead encountered a crowd of panhandling drug casualties. He and his minder Derek Taylor quickly took their expanded consciousness back to the limo, but the trip got worse, ending in a wretched air flight back to Blighty.

"George met Ravi at Heathrow airport wearing his skimpy Indian clothes. Shankar arrived wearing a crisp, European suit."

"Where's the bloody roadies?" Shankar in London, 1967.

Six months later, The Beatles and their wives were in Rishikesh, now playing out George's version of The Beatles as mystic messengers. In retrospect, it was amazing that John, Paul and George stuck out their retreat as long as they did (two months), though India did offer, if not enlightenment, a chance to detox, learn meditation, write the next album, and actually find out what George was on about.

Their disenchantment with the Maharishi, who was soon found to have carnal and pecuniary ambitions unbecoming to a holy man, didn't dent Harrison's fascination for India (indeed, he was inclined to give the Maharishi the benefit of the doubt), or even that of Lennon, who had written the deadly Sexy Sadie during an interminable wait for the taxi to take him, Cynthia, George and Patti from Rishikesh. A year later, when Swami Prabhupada, the founder of the International Society for Krishna Consciousness, touched down in London, John Lennon's Rolls Royce was there to whisk the elderly guru to Tittenhurst Park, where he stayed for several weeks.

Soon the chant of 'Hare Krishna', which Prabhupada had brought to the West as a short cut to enlightenment, was ringing from the charts courtesy of Apple. Not everyone was pleased to hear it. Many of those in the would-be 'alternative society' of the late '60s were desperate to liberate themselves from the strictures of religion, wherever it came from, and were unmoved by the Krishna's sect regime of strict vegetarianism, no alcohol, no drugs, and no sex.

John Lennon's search for truth soon led him to another mantra: 'No guru', which he barked out on *Plastic Ono Band*. Later, in his bread-baking years at the Dakota, Lennon would amuse himself with vinegary send-ups of his Indian guides and 'The Great Wok' (see The Rishi Kesh Song and You Gotta Serve Yourself, both on *Anthology*, the latter written after Dylan had embraced Christianity).

Harrison's interest in Indian religion never wavered, though he admitted he often found it hard to practise what he preached. Still, after a long, long, long time he had found his sweet lord in Krishna, the beautiful, musicianly-favoured son of the Hindu pantheon and its most Christ-like figure. When George bought a lavish rural headquarters for the Krishna Consciousness movement, he put his money where his mouth was, though mainstream Hindus wondered why the generous young Beatle had gotten himself mixed up with the Hindu equivalent of the Jesus People. Sometimes it seemed Harrison's idealism came liberally laced with the naivety of the rich and remote. It was all very well for George to extend the hospitality of Apple to the Hell's Angels he befriended in California – he wasn't the one having to deal with the mayhem they caused during their stay. "People, when we were pleasant, were pleasant back," recalled Derek Taylor. "They were not pleasant."

The contradictions of George, the meditating gardener with a fast-car fixation, ran deep. In the late '60s, as he wrestled with the problems of attaining "the complete, whole universal consciousness that is devoid of duality and ego". On I Me Mine, Harrison also saw The Beatles' success as divinely inspired. Speaking to Hunter Davies for The Beatles' official biography, Harrison reflected on the book pressed on him by the Indian cyclist back on the Help! set. "I now know it was part of a pattern. It was all planned that I should read it now. It all follows a path, just like our path... we were made John, Paul, George and Ringo because of what we did last time, it was all there for us, on a plate. We're reaping whatever we sowed last time.

"I'll tell you one thing for sure – once you get to the point where you're doing things for truth's sake, then nobody can ever touch you again, because you're harmonising with a greater power. The farther into spiritual life I go, the easier it is to see that The Beatles aren't really controlling any of it, but that something else has now taken us firmly in hand." ■

In the army now: "John's character, Gripweed, was a slimy, servile little person – a working-class ex-Fascist, no less."

What: How I Won The War
Where: Hanover, Germany
When: September 5, 1966

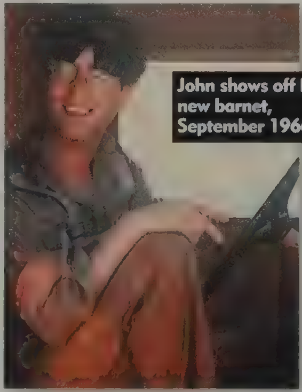
PRIVATE ON PARADE

After The Beatles quit touring, John Lennon needed some time away from the band. He decided to make a satirical war movie. By Jon Savage.

FIVE DAYS AFTER RETURNING FROM THE Beatles' final paying concert at Candlestick Park, John Lennon flew out to Germany for his next role – as Private Gripweed in Dick Lester's How I Won The War. The next day, his coiffed hair was brutally cut to just over army regulation length: a drastic new look that, together with the granny glasses that he assumed for the role and would retain thereafter, marked the psychic and emotional changes occurring within.

If 1966 was the crux year for The Beatles, then Lennon's assumption of a comparatively minor role in a satirical war movie was an act both out of character and born of desperation. As he revealed in 1980, "I was always waiting for a reason to get out of The Beatles from the day I made How I Won The War in 1966. I just didn't have the guts to do it, you see. Because I didn't know where to go. I did it because The Beatles had stopped touring and I didn't know what to do."

Indeed, How I Won The War remains better-known for its part in The Beatles' story than as a piece of cinema. Lester's film, written by the Help! screenwriter, Charles Wood, attempts to harness fast-cutting surrealism to hard-hitting war protest with unhappy results. The point about the absurd illogic of war is quickly made, while the episodic script, the endless speeches to camera and the military-decibel voices remove any sense of involvement or enjoyment.


John shows off his new barnet, September 1966.

Lennon is a pleasure, as always, but the script does not give him much to do. Gripweed is a slimy, servile little character – a working-class ex-Fascist, no less – which must have been satisfyingly iconoclastic for the man who played him. He gets off a few good lines and hisses "bastard" at all the right points, but when he gets blown up by a mortar shell at the film's climax, you don't really care. After all, the script takes care of that: "I knew this would happen," Gripweed moans, holding his stomach. "You knew it would happen, didn't you?"

Place it within the context of its times, however, and you can give all concerned a medal for bravery. In 1966, Britain was still awash with films celebrating the war; criticism only became acceptable at the box office with Richard Attenborough's 1969 Oh! What A Lovely War – which took several pointers from Lester's effort. As much to the point is the fact that it occurred at the point where The Beatles, and John Lennon in particular, were at their most explicit about their opposition to war – especially the rapidly escalating American involvement in Vietnam. Interviewers had asked The Beatles about military matters during their early tours of the US, but they usually parried the topic. There would be occasional asides – like John's 1964 comment, "all our songs are anti-war" – but, under advice from Brian Epstein, they avoided direct confrontation.

"I was always waiting for a reason to get out of The Beatles from the day I made How I Won The War in 1966."

Sometime in late 1965, according to Barry Miles, Paul McCartney went to see the philosopher, veteran pacifist and CND avatar Bertrand Russell who alerted him to the fact that "Vietnam was a very bad war, it was an imperialist war". The first overt statement comes with John Lennon's retort to the banning of the 'Butcher' sleeve in spring 1966: it was "as relevant as Vietnam". There were also some sharp exchanges in the June 30 Tokyo press conference. When asked, "How much interest do you take in the war that is going in Vietnam now?", Lennon replied: "Well, we think about it everyday, and we don't agree with it and we think it's wrong. That's how much interest we take. That's all we can do about it... and say that we don't like it."

Interviewed by Look Magazine on the set of How I Won The War, Lennon said he wanted to do the film "because of what it stands for". The report catches a nervous young man out of his usual environment: the other actors find it difficult to relate to him and he is not sure about his own abilities. He is also under no illusions about the new youth community: "If they said, Fight the war now, my age group would fight the war. Not that they'd want to. There might be a bit more trouble getting them in line because I'd be up there shouting, Don't do it."

How I Won The War took eight weeks to film, during which Lennon visited Hamburg and Paris, smoked marijuana, got very bored and wrote Strawberry Fields Forever. Save some post-production dubbing, that was the limit of his involvement until the film's premiere on October 18, 1967. The experience gave him an enforced detox from Beatle life which offered him a chance to refill the creative well and acquire some perspective: his comments about British society in the Look interview prefigure his infamous 'Lennon Remembers' rant.

How I Won The War stands with the 'Butcher' cover and the Jesus controversy as marking the moment – and the year, 1966 – when The Beatles stepped out from behind the boy band image and started to talk about what was really on their minds and in their hearts. As beneficiaries of the decision to stop National Service in the UK, The Beatles, at first intuitively and later ideologically, rejected militarism past (all those war films) and present (Vietnam). In doing so, they helped to influence successive generations against, as Derek Taylor later wrote, "war and violence as a means of dealing with the problems that politicians had allowed to get out of hand."

PHOTOS REX, PICTORIAL PRESS, TOPHAM PICTUREPOINT

SEPTEMBER 66

5 Lennon flies to Germany to begin filming his role as Private Gripweed in the film, How I Won The War

6–14 Lennon continues filming in Germany (below).

8 Cliff Bennett And The Rebel Rousers achieve their highest-ever UK singles chart position when their cover of Got To Get You Into My Life peaks at Number 6.

12 Eleanor Rigby/Yellow Submarine is certified as a gold disc in the US.

13 Otis Redding records Day Tripper for Volt Records.

14 Harrison flies to India with Patti. While there, he takes sitar lessons from Ravi Shankar.

15 Lennon, having completed filming of How I Won The War, travels by train from Germany to Paris, France, to join McCartney and Brian Epstein.

17 Lennon and McCartney remain in Paris for the weekend, with manager Brian Epstein

18 Lennon flies to Spain, for further filming on How I Won The War. While there, he writes Strawberry Fields Forever. Ringo sets up his own construction company, Bricky Builders, which will handle the renovations on his house.

20 In Bombay, India, Harrison becomes the first Beatle to meet with the Maharishi Mahesh Yogi George is interviewed about his interest in Indian music and culture. The interview will be broadcast during December by BBC radio programme The Lively Arts.

27 Brian Epstein enters the Priory hospital in Roehampton, London, for rest and medical checks

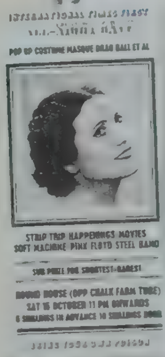
OCTOBER 66

8 Ringo and Maureen fly to Malaga for a holiday.

11 John and Cynthia see Ben E King at the Scotch Of St James.

14 It is announced that McCartney is composing the score for a new Hayley Mills movie. Provisionally titled Wedlocked Or All In Good Time, it will eventually reach the screens as The Family Way

15 McCartney is among the guests when upcoming psychedelic bands Pink Floyd and Soft Machine perform at the launch party for London-based underground newspaper International Times (left). Despite still living with Chrissie Shrimpton, Mick Jagger turns up with his new girlfriend Marianne Faithfull


POP OP COSTUME MASQUE DRAG BALL ET AL
STRIP TRIP HAPPENINGS MOVIES
SOFT MACHINE PINK FLOYD STEEL BAND
SUR PRIZE FOR SHORTEST-BAREST
ROUND HOUSE (OPP CHALK FARM TUBE)
SAT 15 OCTOBER 11 PM ONWARDS
5 SHILLINGS IN ADVANCE 10 SHILLINGS DOOR

17 The album, *The Amazing Beatles* is released in the US on Clarion Records

22 *Revolver* is certified as a gold disc.

26 Alma Cogan, with whom Lennon was rumoured to have had an affair, dies from cancer at the Middlesex Hospital, London. Ravi Shankar arrives from India and George goes to meet him.

27 Brian Epstein, who has been in the US with Georgie Fame on a business trip, returns to England.

28 Brian tells Sid Bernstein that there are no plans for another American tour by The Beatles.

31 Stereo mixing for Paperback Writer takes place in Abbey Road.

NOVEMBER 66

6 McCartney leaves the UK with Jane Asher, for a holiday in Kenya, via France and Spain.

7 Stereo mixing for I Want To Hold Your Hand takes place at Abbey Road Studios.

YOKO
INDICA

9 Lennon meets Yoko Ono (above, centre) at the Indica Art Gallery in London (right: the exhibition's catalogue).

10 Newly issued photographs show The Beatles with moustaches and beards for the first time.

11 The Beatles and Brian Epstein donate £1,000 to the Aberfan disaster fund.

13 The Sunday Telegraph reports that two Beatles have approached entrepreneur Allen Klein through a third party. Epstein dismisses the story.

14 At Northern Songs' annual meeting, Epstein denies rumours that the group is splitting up.

15 Epstein makes further public announcements denying that The Beatles are breaking up

19 Mellow Yellow by Donovan, with McCartney singing back-up vocals, enters the US singles chart, where it will peak at Number 2. Paul and Jane return to the UK from their holiday in Kenya

24 The Beatles start recording the album that will become *Sgt Pepper's Lonely Hearts Club Band* at Abbey Road

25 The Jimi Hendrix Experience play at a press reception at The Bag O'Nails, Kingly Street, London, with Lennon and McCartney in attendance. The Beatles record their 1966 Fan Club Christmas Record, Pantomime Everywhere It's Christmas – at the London home of publisher Dick James

What: Paul experiments musically
Where: Royal College Of Music
When: September 15, 1966

GOING UNDERGROUND

At the height of The Beatles' creativity, it was Paul McCartney who would frequent the avant-garde 'happenings' of London, recalls Barry Miles.

In 1965, the cutting edge of experimental music was represented by AMM, a free-improvisation music group headed by composer Cornelius Cardew, a former assistant to Karlheinz Stockhausen. Cardew had worked with John Cage in Europe and was the leading advocate of Cage's ideas in Britain. He held weekly sessions with AMM in the basement of the Royal College Of Music on Prince Consort Road, where he was a professor of composition.

Early in 1966, I attended one of the events with Paul McCartney. We arrived late and the 'music' had begun. Cardew was a multi-instrumentalist but on this occasion he sat by the piano. About 20 people sat around on the floor, facing AMM who were making noises on instruments ranging from tenor saxophone and violin to various percussion instruments and wind instruments. A number of transistor radios stood among the instruments but were only rarely turned on, usually to provide a more dense layer of sound if several players were performing at once – channels of static or distorted music from far-away stations were preferred.

Cardew sometimes tapped the piano leg with a small piece of wood. Once or twice he leaned inside the piano, to pluck a string, tap the frame or lid, but at no point did he actually play a note. There was no melody, no rhythm, just noises or 'notes' in relation to one another, the performers listening intently, responding to the textures and pace of the progression of sounds. The audience was encouraged to contribute: Paul ran a penny along the side of an old-fashioned steam radiator and, after the break, used his beer mug as an instrument to tap. Though Paul did not find the evening satisfying musically – "It went on too long" – he said that you did not have to like something in order to be influenced by it.

It was Paul's involvement in this type of event that John Lennon envied but did not participate in until he got together with Yoko, years later. In the meantime, Paul would report the latest fantastical hash-induced ideas to him and John would encourage him excitedly: "Do it! Do it!" But Paul was cautious. He was very conscious of bringing Beatles fans along with them slowly, rather than alienating them with too much weirdness. Paul did contemplate a solo album and even had a title for it, Paul McCartney Goes Too Far, but nothing came of it.

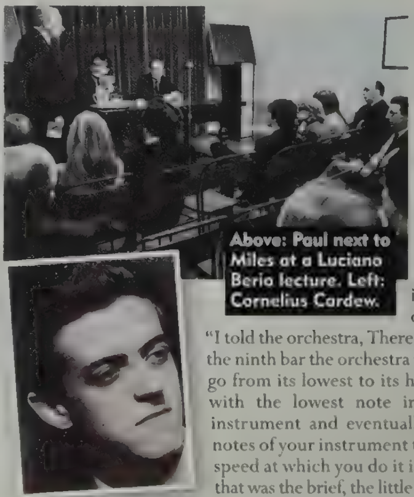
In the mid '60s, Paul patrolled London with his antennae out, omnivorous, wide open for experience. Through Jane Asher he met playwrights, actors and film directors: Bernard Miles, Harold Pinter, Arnold Wesker; through art dealer Robert Fraser he met David Hockney, Andy Warhol, Jim Dine, as well as Michelangelo Antonioni, whom Paul screened his experimental home movies for at half speed. He commissioned pop artists Peter Blake and Richard Hamilton to design Beatles album sleeves and as he was the only Beatle living in London, it also fell to him to supervise their production.

His taste was eclectic and each week was crammed with events: a lecture by Luciano Berio (see below); Cliff Richard in concert; Ubu Roi by Alfred Jarry. He would sit on the floor at the UFO Club, listening to The Soft Machine and The Pink Floyd (the only Beatle to go there) and the next night watch a cabaret at the Blue Angel. He hung out at the Indica gallery, helped to lay out International Times, Britain's first underground paper, and got very involved in the underground scene. At John Mayall's house he enlarged his knowledge of blues and R&B, and at my flat he listened to Albert Ayler, William Burroughs cut-ups and John Cage, particularly Indeterminacy, where electronic sounds and piano sometimes drown out the Zen-like stories Cage recounts. Paul was intrigued by Cage's ideas: that you can play anything – a screwed up ball of paper can be flattened and used as a score; all sound is potentially musical.

All this was dissected and processed, to finally emerge unrecognisable, in Beatles music. The best example is A Day In The Life, beginning with the lyrics which were partly found by John and Paul pulling phrases from a copy of The Daily Mail to which they added a fragment that McCartney had already written. The music was constructed like a building; Paul had roadie and friend Mal Evans count off 24 bars out loud and then ring an alarm clock. Paul: "It was just a period of time, an arbitrary length of bars, which was very Cage thinking."

The 24 bars were recorded with ever-increasing reverb so there was a tremendous echo on it towards the end. The tape was left for a week while Paul decided what to do next. His idea shocked George Martin but was loved by Lennon: 41 players were hired from the New Philharmonia and instructed to play as one instrument. Paul: "I told the orchestra, There are 24 empty bars. On the ninth bar the orchestra will take off, and it will go from its lowest to its highest note. You start with the lowest note in the range of your instrument and eventually go through all the notes of your instrument to the highest. But the speed at which you do it is your own choice. So that was the brief, the little avant-garde brief."

> **"Paul was very conscious of bringing Beatles fans along with them slowly, not alienating them."**



Above: Paul next to Miles at a Luciano Berio lecture. Left: Cornelius Cardew.

PHOTOS: IAN MACMILLIAN/LENONO PHOTO ARCHIVE/PETER'S EDITION/ ATLANTIC SYNDICATION/CAMERA PRESS

Paul in his St John's Wood garden, London, being interviewed for ITN News about his admission in Life magazine that he has taken LSD, June 19, 1967.

All white on the night: Yoko practises her Sicilian Defence at the Indica Gallery, November 1966.

What: John and Yoko's first meeting
Where: Indica Gallery, London
When: November 6, 1966

YOUR MOVE, YOKO!

It was another 18 months until they were a couple, but John first met Yoko Ono at the preview of her debut British exhibition. By Barry Miles.

YOKO ONO ARRIVED IN LONDON IN September, 1966, to participate in DIAS – the Destruction In Art Symposium – organised by Mario Amaya, editor of Art And Artists. She was invited as an active member of Fluxus, the radical, multi-media art movement founded in 1960 by George Maciunas, which, in addition to producing magazines, posters and boxes filled with inexplicable objects, used guerrilla theatre, street events and concerts of electronic and experimental music to shock the complaisant public.

Yoko featured heavily in Fluxus publications and, as a classical pianist, she was also involved with the concerts, though it was her singing voice, not her ability to play the keys, that was called upon when John Cage stretched her half across a piano keyboard in one famous performance. Fluxus always had a close connection to music: New York police arrested Charlotte Moorman for playing a cello recital topless; Nam June Paik often used music in his happenings; LaMonte Young was involved with the early Velvet Underground; and, less directly, Al Hansen's grandson Beck became a successful rock'n'roller.

When John Dunbar, Peter Asher and I started Indica Books and Gallery in January 1966, we naturally stocked Fluxus material, including a number of copies of Grapefruit, Yoko's privately published first book. The gallery was run by John Dunbar and, unlike the commercial Cork Street galleries, John preferred not to schedule shows very far ahead. This enabled him to show new artists shortly after he discovered them, in the first flush of excitement and enthusiasm. Yoko's Unfinished Paintings And Objects opened on November 7, 1966, less than two months after she first arrived in Britain.

Yoko could be quite forceful at times, but she was mild compared to her husband Tony Cox, who, along with their daughter Kyoko, had accompanied her to Britain. On one occasion John had to eject him from the gallery because he was shrieking and hyperventilating, the result of strenuous arm-flapping exercises conducted in the gallery to the astonishment of visitors.

All the objects in the show were either white or transparent, with one exception: Add Colour Painting, where the viewer was allowed one colour to add to the painting. A white chair was provided with the painting to hold the paints and brushes. Apple consisted of an apple on a transparent Perspex stand and the catalogue featured a photograph of John Dunbar eating it; the apple was replaced daily. The show also contained a 1964 piece called Pointedness, consisting of a small sphere on a perspex stand. The most popular piece in the show was an all-white chess set: the board squares and chessmen were all white, set on a white table with two white chairs. Actress Sharon Tate and film director Roman Polanski visited the show several times, late at night, to play long games but did not buy the piece. The gallery kept normal business hours, but as it was next door to the Scotch Of St James's, at that time the 'in' club for Swinging London, John and his then wife, Marianne Faithfull, often found themselves in the club late at night and John would open the gallery to anyone he liked the look of.

Indica Books started on the ground floor of 6 Mason's Yard, with the gallery in the basement, but by September the bookshop had moved to Southampton Row, allowing the gallery to expand. Visits from The Beatles were frequent: Paul had helped to originally build the place, putting up shelves and painting the walls, and John had found the line: "Turn off your mind, relax, float down stream" in the introduction to Tim Leary's The Psychedelic Experience while flopped out on the settee that we had in the bookshop. Lennon was a good friend of Dunbar – they took a lot of drugs together – so it was not unusual when he showed up as we were hanging the exhibition.

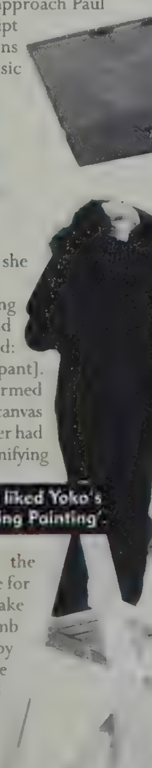
The show was hung on November 6, the day before the opening party. Tony Cox was there, watched warily by Geneviève Morgan, the gallery manager. Yoko had also brought Tony McAulay, a student at Liverpool College of Art and Design, to help with the work. I was there with my then wife Sue Miles, and there may have been others around. John Lennon was there too. "I got there the night before it opened," he said. "I went in – she didn't know who I was or anything – I was wandering around, and I was looking at it and I was astounded. There was an apple on sale there for two hundred quid, I thought it was fantastic – I got the humour in her work immediately…"

In Yoko's official version of the meeting she claimed that she did not know who The Beatles were when she met John. However, by 1966 the downtown Manhattan art world was fully aware of The Beatles, to the extent that one of the first things that Yoko did on her arrival in Britain – weeks before her show – was to approach Paul McCartney for an original manuscript to add to John Cage's Notations collection of contemporary music scores. Paul refused and suggested she contact John for one.

"I was astounded, it was fantastic. I got the humour in her work immediately."

Lennon described their meeting at the gallery. "She came up and handed me a card which said: 'Breathe' on it, so I just went… [pant]. This was our meeting." What confirmed his interest was Ceiling Painting, a canvas with a word on it, so small the viewer had to climb a stepladder and use a magnifying glass to read it. John was relieved that it said "Yes" rather than "Piss off"

Yoko had taken John's arm to show him around the exhibition, and when it came time for him to leave, she insisted that he take her with him, and even tried to climb into his Mini. John was intrigued by her but managed to extricate himself and it was to be another 18 months before they finally got together as a couple.


John liked Yoko's 'Ceiling Painting'.

PHOTOS: GRAHAM KEEN/REX FEATURES

NOV 27 - DEC 13, 1966

27 Lennon is filmed in Broadwick Street, London, for satirical TV show Not Only… But Also, starring Peter Cook and Dudley Moore.

28-29 Recording of Strawberry Fields Forever continues at Abbey Road.

DECEMBER 66

6 The Beatles begin recording When I'm 64 at EMI Studio 2, Abbey Road

8 Paul McCartney overdubs his lead vocal onto When I'm 64 at Abbey Road Studios. George Martin (below with Paul): "I like to experiment with voices and you can hear it clearly on When I'm 64. If you listen to it in stereo, you'll find that there's only an accompaniment on one of the tracks. This boomeranged on me as some foreign copies of the album were pressed that only had this track on the record, which meant that Paul's voice wasn't there. It taught me a lesson and nowadays I always put the voice in the centre."

9 The Beatles do overdubs onto the song Strawberry Fields Forever in EMI Studio 2, Abbey Road, London Stopgap compilation album, *A Collection Of Beatles Oldies* (right), is released in the UK.

10 UK pop paper the NME publishes its annual readers' poll. The winners include:
World Vocal Group: The Beach Boys
British Vocal Group: The Beatles
World Male Singer: Elvis Presley
British Male Singer: Cliff Richard
World Musical Personality: Elvis Presley
British Vocal Personality: Cliff Richard
World Female Singer: Dusty Springfield
British Female Singer: Dusty Springfield
British Instrumental Group: The Shadows
British R&B Group: Spencer Davis Group

11 BBC radio show The Lively Arts broadcasts an interview with George Harrison about his interest in Indian music and culture, conducted in Bombay during September.

13 John Lennon is featured on the front cover and interviewed in today's edition of Look magazine. Lennon says in the publication: "I don't want people taking things from me that aren't really me. They make you something that they want to make you, that isn't really you. They come and talk to find answers, but they're their answers, not us. We're not Beatles to each other, you know. It's a joke to us If we're going out the door of the hotel, we say, 'Right! Beatle John! Beatle George now! Come on, let's go!' We don't put on a false front or anything But we just know that leaving the door, we turn into Beatles because everybody looking at us sees The Beatles. We're not the Beatles at all. We're just us."

15 Trumpets and cellos are added to Strawberry Fields Forever in Abbey Road. A new club, The Speakeasy (above) opens in London. It will become a favourite haunt of The Beatles. Bee Gee Barry Gibb said of the niterie: "The only people who knew of or got into it were the top end of British pop – The Beatles, The Rolling Stones, The Who. It was set like a 1920s funeral parlour; a coffin door would open, and suddenly there were the Stones and The Beatles sitting round inside."

16 The latest festive fan club record, Everywhere It's Christmas, is put out.

18 Guinness heir and socialite Tara Browne, a friend of The Beatles, is killed when his car crashes in West London. The coroner's report of his death, in the Daily Mail on January 17, will inspire John Lennon to begin writing A Day In The Life. Said Paul McCartney about Lennon's song: "A brilliant track. Basically John's song, but I worked on it with him from the start. He told me his idea, which was basically to base the lyric on newspaper articles, so we flipped through the newspaper and found little articles, like one about holes in the street in Blackburn, Lancashire, and another one about the Albert Hall, and John cleverly linked the two things together with 'now you know how many holes it takes to fill the Albert Hall', which got us banned, because the BBC thought we were being rude, which we weren't."

21 Work continues on When I'm Sixty-Four and Strawberry Fields Forever at Abbey Road.

22 Two different takes of Strawberry Fields Forever are spliced together by George Martin in Abbey Road.

23 The film soundtrack album, The Family Way, composed by McCartney, is released in the UK.

26 Lennon appears as a men's toilet attendant (above) on the satirical BBC TV show Not Only... But Also, starring Peter Cook and Dudley Moore.

29 McCartney begins work on Penny Lane in Abbey Road.

30 Work continues on Penny Lane and When I'm Sixty-Four at Abbey Road.

31 Harrison is refused entry to Annabel's nightclub, London, for not wearing a tie. Undeterred, he and Patti, plus Brian Epstein and Eric Clapton celebrate the New Year at a Lyon's Corner House restaurant in Coventry Street

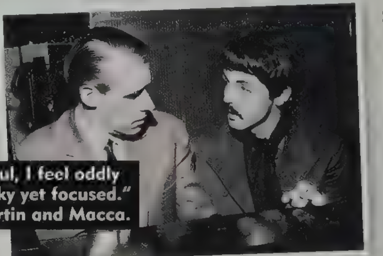
What: Work begins on Sgt Pepper
Where: Abbey Road Studios
When: November 24, 1966

"TAKE 137!"

Gone were the days of recording an album in just two weeks. *Sgt Pepper* was an unprecedented four months in the making. By Martin O'Gorman.

Time away from The Beatles and Britain had prompted both Lennon and McCartney to recall their childhood in Liverpool. Lennon used Strawberry Field, a Salvation Army orphanage near his home in Woolton, as a springboard for a trip into his psyche, while McCartney composed a song about Liverpool's Penny Lane because he "liked the poetry of the name". Reconvening at Abbey Road Studios on November 24, 1966, the group found the lack of deadlines liberating – as McCartney says, "Instead of looking for catchy singles, it was more like writing your novel".

So when Lennon was unhappy with the ethereal atmosphere of the first recording of Strawberry Fields Forever, the group scrapped the take for a heavily-scored remake with manic drumming from Starr. Unhappy with this version too, Lennon persuaded George Martin to combine both takes by slowing down the first to the correct tempo and key and splicing them together. For Penny Lane, McCartney told Martin, "I want a very clean recording… Maybe a Beach Boys kind of thing." He intended The Beatles should "answer" *Pet Sounds* and proposed a themed LP on childhood. However, the idea foundered when Strawberry Fields and Penny Lane became The Beatles' first single of 1967.



"Paul, I feel oddly perky yet focused." Martin and Macca.

Energised by the UK avant-garde scene, McCartney added colour to a new Lennon song, which started out as a bleak meditation on newspaper stories, including a mention of the recent death of Guinness heir Tara Browne. Significantly, when Lennon first played A Day In The Life to his partner, the two looked at each other on reaching the line, "I'd love to turn you on". "We said, We know what we're doing here, don't we?" recalls McCartney. The BBC certainly did – they banned the song for its "drug" references. Plugging a gap with one of his own unfinished ideas, McCartney proposed they join the two parts with an exercise similar to work by artists such as John Cage – 24 bars of a huge orchestral glissando. A 40-piece orchestra in fancy dress arrived at Abbey Road on February 10, as did Mick Jagger, Keith Richards, Donovan and various others. The recording of the "musical orgasm" was the first major "happening" of the Summer Of Love.

The other genuine Lennon/McCartney collaboration was With A Little Help From My Friends, the obligatory "Ringo song", but inspiration came more easily to McCartney than his partner. "Paul would suddenly say, 'It's time to go into the studio, write some songs,'" Lennon complained later. "On *Sgt Pepper*, I came up with Lucy In The Sky and Day In The Life in only 10 days." Nevertheless, McCartney was "on fire" and when George Martin couldn't score the strings for She's Leaving Home immediately, the Beatle quickly drafted in arranger Mike Leander. "I minded like hell," says Martin.

Much of Lennon's work on *Pepper* was lacklustre – his stifling suburban life and a Kellogg's Corn Flakes TV ad prompted Good Morning, Good Morning, while Being For The Benefit Of Mr Kite! was lifted from an antique circus poster and given life through Martin's cut-up collage of steam organ effects. However, Lucy In The Sky With Diamonds evoked a genuinely surreal scenario that appointed Lennon as an avatar of the psychedelic experience. Inspired by a painting by his son Julian, Lennon alluded to "the female who would someday come and save me. It turned out to be Yoko…"

Having spent a month in India, Harrison also found it difficult returning to work. "It felt like going backwards," he said. Yet his inclusion on the album, Within You Without You, demonstrated the clarity of thought Harrison's Indian sojourn had taught him with his lyric evolving from a typically weighty discussion with musician Klaus Voormann.

McCartney, meanwhile, had come up with a nostalgic fantasy, Sgt Pepper's Lonely Hearts Club Band. He suggested that if the others didn't want to be Beatles, why not adopt the persona of this fictitious group and promote the LP as an imaginary show? As Lennon later pointed out, most songs on the LP had nothing to do with the "concept". According to Starr: "We got as far as Sgt Pepper and Billy Shears, then everyone said, Sod it."

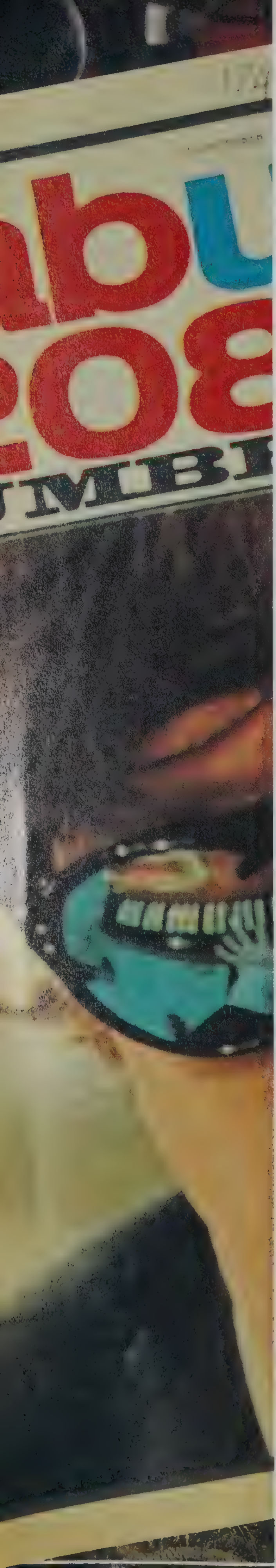
As the sessions ground on, the long hours took their toll. The group found themselves relying on uppers. When George Martin later complained to Harrison about *Pepper* being considered a "drugs album" even though he himself didn't partake, the Beatle confessed that they used to slip some in the producer's coffee to keep him awake. Perhaps the only time LSD entered the studio was when Lennon accidentally dosed himself with acid. "I got scared on the mic," he remembered. "I thought I was cracked. George Martin was looking at me funny. Then it dawned on me…" "John pointed to the ceiling and said, 'Look at that!'" says engineer, Geoff Emerick. "George didn't know what was going on. He took John to the roof, thinking he was a bit faint. When George told the others, they rushed upstairs to grab John, obviously."

> **"Harrison confessed to Martin that they used to slip uppers in his coffee to keep him awake during recording."**

As the sessions wound up in late March, Beatles aide Neil Aspinall suggested that if Sgt Pepper were to introduce the LP, he ought to close it, too. The "concept album" was complete, having taken an unprecedented four months to make. Although inspired by the LSD experience, the album was as much the result of hard work as any instant psychedelic revelation. As ever, The Beatles had caught the spirit of the times and had made a quantum leap in record production techniques. And McCartney knew it; *Sgt Pepper* would silence the critics. "The music papers said, 'What are The Beatles up to?'" he recalls. "Drying up, I suppose. It was nice making *Pepper* and thinking, That's right…"

PHOTOS: REX, FRANK HERMANN, CAMERA PRESS/ TOPHAM PICTUREPOINT, PICTORIAL PRESS

John and Ringo enjoy a takeaway while recording *Sgt Pepper*, 1967.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1967

In 1967, The Beatles blew away all of their competitors with the release of *Sgt Pepper's Lonely Hearts Club Band*. They founded Apple Corps with high ideals and sang to the world with the global satellite broadcast of All You Need Is Love. But it was also the year when they lost both Brian Epstein and their golden touch, with the critical failure of *Magical Mystery Tour*.

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The write sound: Hunter Davies (below, left, with Neil Aspinall) listens in during the *Sgt Pepper* recording sessions, Abbey Road, 1967.

What: The Beatles' biography agreed
Where: Brian Epstein's house
When: January 27, 1967

PAPERBACK WRITER

When Hunter Davies put himself forward to Paul McCartney to write the first authorised Beatles biography, he didn't expect it to also be the last.

I GOT TO DO THE BEATLES BIOGRAPHY because I asked. In September 1966, I went to see Paul at his house in St John's Wood because I loved Eleanor Rigby – the tune, the words, the whole idea. I was writing the Atticus column in the Sunday Times at the time. Early on in my Sunday Times career, one hadn't been allowed to write about such common, working class, Northern persons; we had to do dreary bishops and who would be the next head of some boring Oxbridge college, but it had all changed, around the mid '60s.

I came from Carlisle, brought up on a council estate, like Paul's, went to a grammar school, just like Paul's, John's and George's, was roughly the same age, and had identified with them, and their music, from the beginning.

I'd had two books published by then, one of them a novel, Here We Go Round The Mulberry Bush which was bought to be made into a film. The director, Clive Donner, had this idea that Paul might do the theme tune, as he'd written a few, so I went to see Paul again, this time with my screenwriter's hat on.

Paul didn't write any music for the film, but while talking to Paul I said what about a proper biog of The Beatles. There had been only two books about them, both paperbacks, neither substantial. I said if I did a proper biog, doing the whole story, it would mean when asked the same old questions, he could say that it was all in the biog.

He thought it a good idea and straight away helped me write a letter to Brian Epstein. Brian arranged a meeting, then cancelled, several times, for reasons I later discovered (hung over, drugged, out on the town) but I eventually saw him at his Chapel Street, Belgravia, house on January 27, 1967.

We agreed a contract. Brian gave me exclusive access to The Beatles, and promised he would not allow another authorised biog for at least two years (in the event, there never was another). The advanced payment from Heinemann was £3,000, shared with Nemperor Holdings, one of Brian's companies.

It was quite a reasonable advance at the time, but nothing startling. I was thrilled, but there was no real excitement in the publishing world, no sense of having got a coup. One Heinemann director thought The Beatles bubble would soon burst, a common feeling at the time. He said pop music biogs did not sell.

I spent most of the first six months not interviewing them, just hanging around. I wanted to pick up names of relations, friends, contacts, places, people from the past, go out and see them, fill in the background, then come back and properly interview each Beatle. So I went off to Liverpool, Hamburg and New York.

In Hamburg, trying to piece it all together, I worried that I had got the sequence of events all wrong. It was all relatively recent, in 1967, and they had hardly been back very long, but they couldn't remember very much. One thought they had been there three times, another four. John could remember almost nothing.

In the end, I did get the Hamburg sequence right – but in the first edition of the book, in 1968, I made one appalling mistake about something more important. I said the day Paul met John at the Woolton Fete was in the summer of 1956. I got it wrong by a whole year (it was, of course, July 6, 1957). That's what John and Paul told me, but I am to blame for not having checked it out. My excuse is that back in 1968, there was no interest in memorabilia, no Beatles brains, no researchers. People at Woolton at the time had probably still not realised the significance. Now we have people who know more about The Beatles than The Beatles know about themselves.

The second best thing about doing the book was meeting their mums and dads, caught in fly traps, dazzled by the fame of their sons, who in a sense had turned into monsters. They had been uprooted from their homes, from their cultural and social roots, and didn't quite know what had happened to their sons, or themselves.

THE BEATLES
Authorised Biography
HUNTER DAVIES

"I like to think it was all true, but most of all, it captured them as they were."

The best thing was, of course, being with The Beatles at the height of their powers, watching them compose and create, seeing how songs began, in their own homes, in their own heads, then in the studios at Abbey Road.

I used to think that if the whole project collapses, if for some reason I get chucked out of the studio while they were making *Sgt Pepper*, or when they read the final manuscript they won't like it, I will at least have been there, seen them at work.

None of them, in the event, had any problems with it. Only Aunt Mimi moaned on about the bad language, then moaned at John, who moaned at me to go and keep her happy, which I did – not by taking anything out, but putting in an extra sentence saying that "John was as happy as the day was long".

When published, critics thought it was a revelation, as I did have bad language, mention of drugs, stealing, Epstein described as gay (though it was still a code word), but, of course, compared with what came later, it was pretty mild.

I like to think it was all true, if not the whole truth, but most of all, it captured them as they were, as it was happening, without the benefit of hindsight. It could have been better written, but now it has become a prime source, which people lift chunks from, as if they themselves had been there. It's nice to know that I was…

The Beatles by Hunter Davies, the authorised biography, will appear in a new illustrated edition from Cassells in the spring.

PHOTOS: FRANK HERRMANN, REX

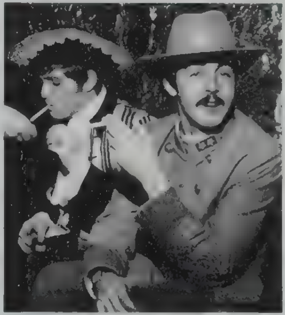
JANUARY 67

4 Work continues on Penny Lane in Abbey Road

5 The Beatles create 14 minutes of electronic sound collage for the Carnival Of Light Rave, an underground happening set for January 28 and February 4 at the Roundhouse, London

6 Overdubbing of instruments onto Penny Lane continues at Abbey Road studios.

7 At his home in Weybridge, Surrey, Starr is served with a writ by his landscape gardener.



8 McCartney (above) and Lennon are in fancy dress at the Cromwellian Club, London, with Georgie Fame (above, left), at the 21st birthday party of Fame's fiancée, Carmen Jiminez

9 Flutes, trumpets, piccolos and a flugelhorn are overdubbed onto Penny Lane at Abbey Road.

12 While watching TV at home, McCartney sees a performance by the New Philharmonia of Bach's Brandenburg Concerto Number 2 on the BBC2 series Masterworks. He decides to ring the trumpeter, David Mason, and ask him to add a part to Penny Lane. Yet more classical instruments (trumpets, oboe, cor anglais and double bass) are added to Penny Lane at Abbey Road.

17 Guinness heir Tara Browne, a friend of The Beatles, is killed when his car crashes in west London. The coroner's report of his death, in The Daily Mail, will inspire Lennon to begin writing A Day In The Life. In Abbey Road, David Mason adds the finishing touch to Penny Lane – a piccolo trumpet. He is paid £27.10s.

18 McCartney is interviewed at Granada Television, Upper James St, London, for a regional TV special, Scene Special – It's So Far Out, It's Straight Down, about the underground scene in the UK

19-20 Two days of working on A Day In The Life at Abbey Road studios.

21 NEMS Enterprises, owned by Brian Epstein, merges with the Robert Stigwood Group, bringing artists including The Cream, Merseys and Crispian St Peters into Epstein's stable

24 Playwright Joe Orton meets McCartney at Epstein's home in Chapel Street, London, while discussing the possibility of scripting a Beatles film

27 Brian Epstein signs a deal allowing Sunday Times newspaper journalist Hunter Davies to write an authorised biography of The Beatles McCartney oversees a new mono mix of Penny Lane at Abbey Road. A new nine-year worldwide recording contract with EMI is signed by Epstein and The Beatles

30-31 Promos for Strawberry Fields Forever are filmed in Knole Park, Kent

FEBRUARY 67

1 Work starts on what will become the title track to the album *Sgt Pepper's Lonely Hearts Club Band* in Abbey Road.

2 Recording continues on the song Sgt Pepper's Lonely Hearts Club Band in Abbey Road.

3 Overdubs are added to A Day In The Life at Abbey Road.

4 At the Carnival Of Light Rave, an underground happening in the Roundhouse, London, some of the entertainment is provided by a 14-minute long electronic sound collage especially created by The Beatles.

5 In Angel Lane, Stratford, London, The Beatles film parts of a promo clip for Penny Lane.

7 Mickey Dolenz of The Monkees (above) arrives in the UK for a promotional visit, and meets up with McCartney. Further filming is undertaken in Knole Park, Sevenoaks, UK, for the Penny Lane promo. This includes more horse-riding and candelabra scenes.

8 Work starts on a Lennon song, Good Morning, Good Morning, at Abbey Road.

9 For the first time since signing to EMI Records, The Beatles record at a studio other than Abbey Road, making three takes of Fixing A Hole at Regent Sound Studios, Tottenham Court Road, London.

10 The orchestral sections of A Day In The Life are recorded in Abbey Road.

12 George and Patti leave Rolling Stones guitarist Keith Richards' home, Redlands, in West Wittering, two hours before a police raid. That subsequent raid sees Richards and Mick Jagger charged with drug offences.

13 Strawberry Fields Forever/Penny Lane, is released in the US. Harrison's Only A Northern Song is recorded in Abbey Road.

16 Bass and vocal overdubs are added to Good Morning, Good Morning at Abbey Road. Top Of The Pops shows the Penny Lane and Strawberry Fields Forever promotional clips.

17 Penny Lane/Strawberry Fields Forever is released in the UK. The recording of Being For The Benefit Of Mr Kite! starts at Abbey Road.

19 When Chuck Berry performs at the Saville Theatre, Lennon and Starr are in attendance.

20 George Martin prepares "circus atmosphere" tapes for Being For The Benefit Of Mr Kite!, at Abbey Road.

21 Work on Fixing A Hole is completed in Abbey Road

22 The massive piano chord which closes A Day In The Life is recorded at Abbey Road

23-24 The recording of Lovely Rita takes place at Abbey Road Studios

What: Release of Strawberry Fields
Forever and Penny Lane
When: February 17, 1967

STRANGE FRUIT

The Beatles had a new image and a new sound – but was the world ready for Strawberry Fields Forever and Penny Lane? By Martin O'Gorman.

ON DECEMBER 10, 1966, EMI issued a compilation album called *A Collection Of Beatles Oldies*, which neatly closed the Beatlemania years. Tapping into the then-current vogue for I Was Lord Kitchener's Valet-style nostalgia, the LP's sleeve featured a mop-topped 1920s gent, clad in Day-Glo striped trousers and a garishly patterned tie. Unwittingly, EMI's art department had predicted The Beatles' new image – as well as the multicoloured garb, Harrison had grown a moustache as a disguise while in India and the others soon followed suit. As David Mason recalled, when he arrived at Abbey Road in January 1967 to play piccolo trumpet on Penny Lane, "they all wore candy-striped trousers and floppy yellow bow ties… I asked if they'd been filming, because it looked like they'd just come off a film set. John Lennon said, No mate, we always dress like this."

The group's silence since the end of their US tour had caused much speculation in the press with headlines such as 'Twilight Of The Beatles?'. Their new image was eventually revealed to the world when ITN doorstepped the group at Abbey Road Studios in December. "I could see us not working together for a period," commented Lennon, "but we'd always get together for one reason or another." McCartney explained that recording would replace touring permanently: "Now our performance is the record."

It was into this atmosphere that the double-A side of Strawberry Fields Forever and Penny Lane was released, on February 17, 1967. The tracks had been culled from the new album sessions because, says George Martin, "Brian was frightened that The Beatles were slipping and wanted another single out that was a blockbuster." Packaged in a picture sleeve for the first time, the two nostalgic songs are complemented on the back cover by four photos of the band as babies.

Following the success of earlier clips for Paperback Writer and Rain, a promotional film accompanied the single. Directed by Peter Goldmann, the films avoided the Musicians' Union ban on miming on TV by presenting non-linear, abstract images to complement the music. Penny Lane was the more straightforward of the two, featuring shots of Liverpool buses and busy streets, growing more surreal when the group sit down at a table in the middle of a field for a meal.

The Strawberry Fields Forever clip was more experimental. Filmed at Knole Park in Kent, Goldmann uses techniques that mirrored those being used by The Beatles in the recording studio – backwards film, shots in negative, subtle changes of light. The winter sunset and a peculiar object constructed from a piano, string and lights add to the eerie and oppressive tone. Even The Beatles themselves look odd. Starr, clad in red military tunic and brown cord cap, looks like a Victorian Hansom Cab driver, while Harrison's thick balaclava and beard seem more suited to a mountaineer.

The critics were divided over the single. Penny Lane predictably gained most praise, but the unearthly Strawberry Fields perplexed many. George Martin's graft of two different versions of the track meant that the opening segment was reduced in pitch – the quavering Mellotron intro and the slow motion Lennon vocals indicated this was something out of the ordinary. "Certainly the most unusual and way-out single The Beatles have yet produced," commented a confused NME. "Quiet honestly, I don't know what to make of it."

"What's happening to The Beatles?" pondered The Daily Mail. "They have become contemplative, secretive, exclusive and excluded – four mystics with moustaches." Author Greil Marcus put it more succinctly: "If this extraordinary music was merely a taste of what The Beatles were up to, what would the album be like?"

Ever since musicologist William Mann praised the "Aeolian cadence" of Not A Second Time in 1963, the broadsheets had regularly dissected the current state of the Top 40, placing it in its appropriate context within pop culture. "Penny Lane looks back to the days when parochialism was not an attitude to be derided," stated The Times in April 1967. "While it may seem that the commonplace suburb is a pleasanter source of inspiration than a psychedelic ecstasy, it might be that the song is instinctively satisfying a youthful appetite for simplicity."

However, the single got stuck behind Englebert Humperdinck's Release Me making it the first Beatles single in four years not to make Number 1. "There's room for everything," said an indifferent Lennon, the pressure off at last. The Sun offered a back-handed compliment: "For years The Beatles have been dogged by instant success. The group have now arrived in the 'quality' field."

> **"Brian was frightened The Beatles were slipping and wanted another single out that was a blockbuster."**

No matter. The Summer Of Love lay ahead and The Beatles were at the forefront.

As William Mann wrote in his *Sgt Pepper* review, "From The Beatles came the current preoccupation with electronically-manipulated clusters of sound… In some records, it is just a generalised effect. But in Strawberry Fields, it was poetically and precisely applied. The vogue word for this is 'psychedelic' music."

PHOTOS: JANE BOWN/CAMERA PRESS/PICTORIAL PRESS/MIRRORPIX.COM

Off the cuff: John and Ringo during filming for the Strawberry Fields Forever video, Knole Park, Kent, January 1967.

PEPPERS
NELY HEARTS
UB BAND

"John, that outfit just won't work!" Peter Blake tries to persuade John Lennon to get into his *Sgt Pepper* uniform.

What: shooting Sgt Pepper sleeve
Where: Michael Cooper's studio
When: March 30, 1967

PICTURE PERFECT

When it came to shooting the *Sgt Pepper* sleeve, not everyone got their way. After all, John wanted Gandhi and Hitler! By **Patrick Humphries.**

ON ITS RELEASE, *SGT PEPPER'S LONELY HEARTS Club Band* was hailed as a musical masterpiece, but it was also a triumph of packaging. Pepper was the first pop album to feature its lyrics; it was the first to have a gatefold sleeve; and even today, 35 years on and reduced to fit in a CD jewel case, the iconographic impact of that sleeve is undiminished: a stained glass window of the 20th century.

After four months of recording, The Beatles, George Martin, Brian Epstein and EMI knew that *Sgt Pepper* was an extraordinary achievement – and one that demanded special wrapping. A psychedelic cover by The Fool was quickly rejected, and then Paul McCartney's chum, art dealer Robert Fraser, suggested the pop artist Peter Blake.

Sgt Pepper had started out as a "concept album" centred around The Beatles' Liverpool – and in keeping with their childhood memories, they planned to dress in Salvation Army uniforms. But with psychedelia high in the air, the Salvation Army soon went out the window and instead The Beatles became enchanted with the idea of hiding themselves – both on record and on the sleeve – in Sgt Pepper's band. McCartney: "Originally, the cover was going to be us dressed as this other band in crazy gear".

Peter Blake, who received a flat fee of £200 for his work on the *Pepper* cover, suggested taking the idea a step further: "I offered the idea that if they had just played a concert in the park, the cover could be a photograph of the group just after the concert with the crowd who had just watched the concert, watching them. If we did this by using cardboard cut-outs, it could be a magical crowd of whomever they wanted". With the help of Blake and Robert Fraser, The Beatles began to make a list for the cast of the world's best-known album cover.

"Hitler was excluded on grounds of taste, although in the CD booklet you can see him hovering on the side!"

The pick'n'mix nature of the cover ensured its eclecticism: by and large, John and Paul suggested the authors (HG Wells, Aldous Huxley, Dylan Thomas); Robert Fraser, the contemporary artists (Larry Bell, Richard Lindner); and Peter Blake threw in a few personal favourites (Tony Curtis, WC Fields).

John wanted Hitler, Gandhi and Liverpool footballer Albert Stubbins (he remembered his dad talking about him). EMI were worried about losing sales on the Indian sub-continent, so out went the Mahatma. Hitler was excluded on grounds of taste, although he can be seen hovering on the sidelines in the CD booklet. Dion and Bob Dylan were the only representatives of rock'n'roll, there was no Chuck Berry, no Carl Perkins and no Elvis.

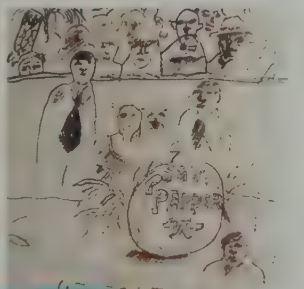
Peter Blake spent a fortnight constructing the collage and then, on the evening of Thursday March 30, 1967, the four Beatles convened at photographer Michael Cooper's studio in Flood Street, Chelsea. Here they clad themselves in colourful costumes supplied by Berman's, the theatrical costumiers, and over the course of three hours, the brightly-coloured world of Sgt Pepper gradually came to life. However, EMI's Sir Joseph Lockwood was already becoming seriously concerned, both about the spiralling cost of the sleeve – in excess of £2,868/5/3d! – and the possibility of litigation. Despite McCartney's breezy assurance that the cover stars would "love it, they'll do anything to please us", Lockwood remained unconvinced and notified McCartney that EMI would require an indemnity to the value of £50million to protect them against any legal action arising from the album cover – a figure that would be deducted from future Beatle earnings!

In the end it was thought safest to approach everyone who was to appear and seek their permission. Brian Epstein's former assistant, Wendy Hanson spent day after day tracking down the pot-pourri who would made up Sgt Pepper's world: the great, the good and the rest…

Fred Astaire was flattered; Mae West demanded to know what she would be doing in a lonely hearts club, although a letter signed by all four Beatles persuaded her; and Shirley Temple asked to hear the finished LP before she consented. The only person actually cut out was Bowery Boy Leo Gorcey, who insisted on a fee of $500 and, as a result, found himself airbrushed out of history.

The problems didn't end when The Beatles quit Michael Cooper's studio: for years, rumours abounded that the *Sgt Pepper* cover featured marijuana plants, which was not true. The sleeve was subject to endless scrutiny, although it still took many years before everyone in the collage was officially identified. When the "Paul Is Dead" rumours surfaced in 1969, everyone went back to *Pepper* and found proof aplenty – on the rear McCartney has his back to the camera; on the inner sleeve the patch on his arm reads OPD (Officially Pronounced Dead); the hand over his head on the front is an Indian sign of death, while flowers marked his grave!

It was a heady blend, but by the time *Sgt Pepper* hit the shops The Beatles were off again, with two EPs and five exclusive singles to record before their next official album. The minimalist wrapping of Christmas 1968's 'White Album' was a direct reaction against the psychedelic extravaganza that had draped *Pepper*. But for a taste of that brief shining moment when England swung like a pendulum – and a reminder of exactly who was "in" back then – just look at Sgt Pepper's Lonely Hearts Club Band, look at that cover, and marvel again at the world The Beatles created, with a little help from their friends.



An early Peter Blake sketch.

PHOTOS: LONDON FEATURES INTERNATIONAL, PICTORIAL PRESS

FEB 25 - MARCH 30, 1967

25 The film clips made for The Beatles' Penny Lane and Strawberry Fields Forever are shown in America for the first time on the Hollywood Palace TV show

26 Brian Epstein buys a manor house in Rushlake Green, East Sussex, UK, at a cost of £35,000

28 A new Lennon song, Lucy In The Sky With Diamonds, is rehearsed in Abbey Road.

MARCH 67

1–2 Lucy In The Sky With Diamonds is recorded in Abbey Road.

2 At the Ninth Grammy Awards, The Beatles earn three Grammies, for Michelle, Eleanor Rigby, and Klaus Voormann's artwork for the album *Revolver*

3 A lead guitar part is overdubbed onto Sgt Pepper's Lonely Hearts Club Band in Abbey Road.

6 Sound effects are recorded for Sgt Pepper's Lonely Hearts Club Band in Abbey Road.

7 Harmony vocals and effects are overdubbed onto Lovely Rita, in Abbey Road.

9–10 Getting Better is recorded in Abbey Road.

11 It is revealed that Yesterday has become the most covered number ever, with 446 recordings by different artists.

13 Brass parts are overdubbed onto Good Morning Good Morning at Abbey Road.

14 Carla Thomas (left), in the UK as part of the Stax/Volt Soul Concert Sensation '67 package tour, plays a warm-up gig at The Bag O'Nails, London, where she meets McCartney.

15 Work starts on the Harrison song Within You Without You, at Abbey Road.

17 Mike Leander's orchestral backing for She's Leaving Home is recorded in Abbey Road.

18 Penny Lane/Strawberry Fields Forever reaches Number 1 in the US, for just one week.

20 The Beatles are interviewed in Abbey Road by BBC DJ Brian Matthew. Later, they complete work on She's Leaving Home

21 While overdubbing vocals onto Getting Better in Abbey Road, Lennon suffers a bad acid trip

22 Work continues on the Harrison song Within You Without You, in Abbey Road

23 Vocal overdubs are added to Getting Better in Abbey Road.

25 The Beatles receive Ivor Novello Awards for Michelle and Yellow Submarine.

27 McCartney is in the audience when Fats Domino makes his live UK debut at the Saville Theatre

28 Lennon records his lead vocal for Good Morning Good Morning, in Abbey Road

29 Work on With A Little Help From My Friends starts in Abbey Road.

30 Artist Peter Blake's living collage, assembled for the cover of The Beatles' *Sgt Pepper's Lonely Hearts Club Band* album, is photographed by Michael Cooper, in Chelsea, London

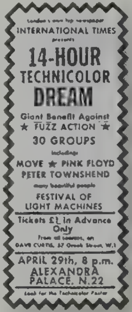
What: 14-Hour Technicolour Dream
Where: Alexandra Palace, London
When: April 29, 1967

DREAM ON!

Paul might have been the most likely Fab to attend a 'happening', but it was John who went to the 14-Hour Technicolour Dream. By Joe Cushley.

APRIL 29, 1967 WAS THE NIGHT THAT THE freaks came out to play. Some 10,000 of them descended on the Alexandra Palace in sleepy North London to experience a swarm of bands, including The Move, Pretty Things, Soft Machine, The Creation. There were poets, dance troupes and visual artists too, such as the Binder, Edwards and Vaughan team who customised Lennon's Roller and Macca's flower-power piano. There were films, light shows and, of course, 'happenings'. Many revellers discovered for the first time that they weren't the only ones to find 'straight' life in '60s Britain a trifle stifling.

The 'Ally Pally' was an appropriate venue for such multifarious goings-on. Built in 1873 and dubbed The People's Palace, it boasted a library, funfair, concert halls, art galleries, and 196 acres of park. This combination of arts, rural Arcadia and Victorian amusement arcade chimed sweetly, if slightly ironically, with many of the interests of the '60s underground and its favourite musicians – Strawberry Fields Forever was in the charts; The Beatles had just recorded their paean to 19th century circus acts, Being For The Benefit Of Mr Kite; while event headliners The Pink Floyd were also at Abbey Road making their pan-galactic, pastoral masterpiece, The Piper At The Gates Of Dawn. And, after all, Lewis Carroll was both Queen Victoria *and* Lennon's favourite author.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Barry Miles was co-owner of the Indica art gallery and bookshop, home of the fringe arts and politics paper, International Times. Both Indica and IT had been helped by donations from McCartney. "The police raided the office with an Obscene Publications warrant. The only reason I could think of was that we'd published remarks by Dick Gregory [black activist and comedian] about 'white motherfuckers', without asterisks. Hoppy [John Hopkins, founder of both IT and the pioneering music venue, UFO] left the paper to set up this fund-raising gig."

> **"John Lennon went around relatively unaccosted. A lot of the hippies were like, 'No Beatlemania here, dear'."**

Hoppy takes up the story: "I conjured up the title and we billed it as a 'Free Speech Benefit'. There were two middle-aged gents in tweeds at the Ally Pally. We agreed a date and a fee – which I don't think ever got paid, but don't tell on me! That was the easy part."

Rumours abounded that The Beatles would top the bill, but John was the only Fab to bowl up on the day. He was accompanied by Indica gallery co-owner John Dunbar and chauffeur, Terry Doran. However, the artist – Yoko Ono – to whom Dunbar had introduced Lennon the previous November *was* appearing, though, contrary to some reports, they did not meet at 'the Dream'.

Until early evening on the April 29, John was at home in Weybridge ingesting Owsleys and cocaine with Dunbar, who recalls… well, very little, unsurprisingly. "We saw something on the television about the event. So we thought fuck it, let's go. I remember bumping into Denny Laine, who'd lost his band, and the stars behaving like fireworks… And everyone was looking at us because it was John. Was Yoko there? I don't remember that."

Film-maker Peter Whitehead's footage of the event – incorporated into his Pink Floyd: London '66-'67 video – shows the granny-glassed, Afghan-jacketed Lennon going about relatively unaccosted. Mick Farren – IT editor, UFO doorman and leader of the opening act, The Social Deviants – agrees that "a lot of the hippies were like, 'No Beatlemania here, dear'." He makes an intriguing further observation of Lennon's visit. There were two stages in the hall, and bands played simultaneously. Somewhere in the middle the sounds met. "I swear I saw Lennon standing in [the] zone of dissonance," he recalls, "moving forward and back looking quite fascinated."

As stoned as he was, this was all new for John. As Mick Farren explains: "You've got to remember that Paul was into this scene. He bought books *and* read them. He went to UFO and to art galleries. But this was the first time I'd seen John out. I think he felt he had some catching up to do. What with the noise, and the drugs and all the people, perhaps I Am The Walrus came out the other side." (It's interesting to note that 10 days later The Beatles recorded a cacophonous 16-minute instrumental track).

Joe Beard of The Purple Gang, who also played that night, saw Lennon sitting and smoking in the park a little later, but the entourage didn't stay to see Pink Floyd, and the next day they decided to go and visit an island for sale off the Irish coast.

Farren still reckons that the capitalists moved in on the counterculture that very day. But the last word belongs to Hoppy. "I hope any of The Beatles who came had a good time, but that wasn't what it was about. It was a people's event." A people's event at The People's Palace. Power to the people, right on!

PHOTOS: BBC PICTURE LIBRARY

31 Overdubbing and mixing is carried out on With A Little Help From My Friends and Being For The Benefit Of Mr Kite, in Abbey Road.

APRIL 67

1 Sgt Pepper's Lonely Hearts Club Band (Reprise) is recorded in Abbey Road.

3 As Paul McCartney jets off to America, George Harrison is in Abbey Road, finishing off Within You Without You.

5 McCartney flies to Denver, Colorado, to be with Jane Asher at the Quorum Restaurant on her 21st birthday.

6 In Abbey Road, a master tape of the album *Sgt Pepper's Lonely Hearts Club Band* is compiled.

7 In Abbey Road, work begins on creating stereo mixes for the *Sgt Pepper* album. While in Denver, McCartney has an idea to create a TV film about a madcap bus journey, which will eventually emerge as Magical Mystery Tour.

9 McCartney flies from Denver to Los Angeles in a Lear Jet owned by Frank Sinatra. While there, McCartney is invited to join the advisory board planning the Monterey Pop Festival. His first recommendation is to book Jimi Hendrix.

10 McCartney visits a Beach Boys studio session, and reportedly participates in the recording of Vegetables for the album *Smile*.

11 While flying back to the UK from America, McCartney scribbles down ideas and song lyrics for Magical Mystery Tour.

12 McCartney lands in Heathrow Airport, London.

14 "The most significant talent since The Beatles" is the phrase used when Polydor Records releases New York Mining Disaster 1941, the debut single by The Bee Gees.

19 The Beatles become a corporation, registered officially as The Beatles & Co.

20 In Abbey Road, work starts on Only A Northern Song.

21 The final snippet of recording is done for *Sgt Pepper's Lonely Heart's Club Band* – strange noises, gibberish and a high-pitched whistle – to be used in the side two run-out groove.

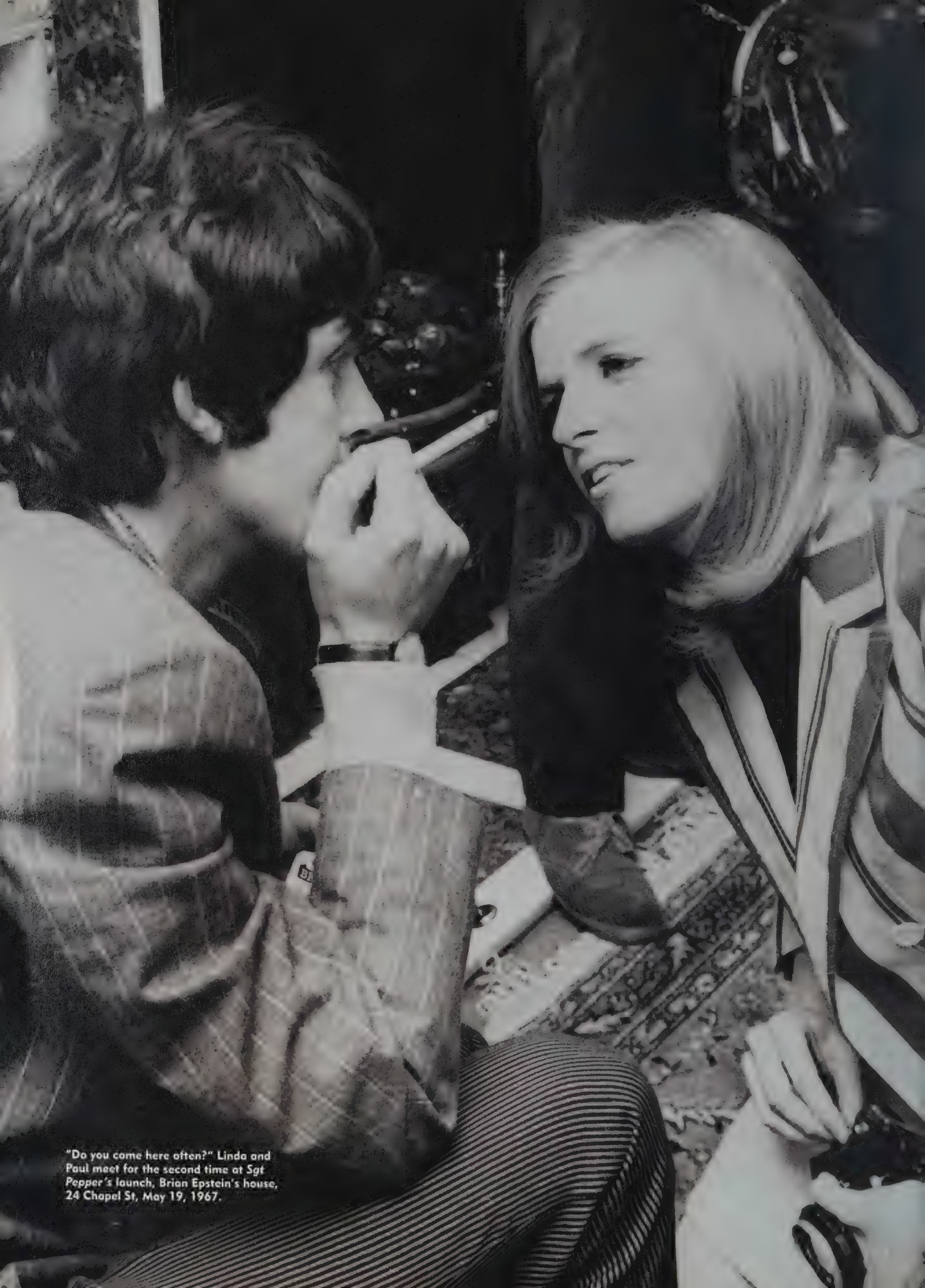
24 All four members of The Beatles go to see Donovan at the Saville Theatre, London. The McCartney-penned song Love In The Open Air is released by George Martin & His Orchestra in the US.

25-27 The Beatles spend three days recording Magical Mystery Tour in Abbey Road.

29 John Lennon attends the 14-Hour Technicolour Dream event at Alexandra Palace, north London. Yoko Ono was performing but they did not meet

30 Six weeks after having purchased it, Lennon visits the island of Dorinish off the coast of County Mayo, Ireland

Mick Farren: "Paul was into this scene, but this was the first time I'd seen John out. I think he felt he had some catching up to do!"



"Do you come here often?" Linda and Paul meet for the second time at *Sgt Pepper's* launch, Brian Epstein's house, 24 Chapel St, May 19, 1967.

What: Paul meets Linda
Where: The Bag O'Nails, London
When: 15 May 1967

FANCY THAT!

Paul was watching Georgie Fame play, Linda was on a night out with The Animals – but their eyes met in The Bag O'Nails club. By **Phil Sutcliffe.**

"THE BAG O'NAILS WAS A SOUL CLUB REALLY, but when the hippies started coming down it was like having a hundred Quasimodos in – you couldn't hear the band for all the fucking bells," says John Gunnell, co-owner of the Kingly Street watering-hole-to-the-stars – the place where Paul McCartney met Linda Eastman.

So Gunnell banned the bells. "These people would come jangling up to the door and we'd say, Sorry, no bells, and, nice as you like, they'd go back to their cars and put their normal gear on."

By November 1966, when Gunnell and his partners bought 'the Bag', Swinging London was shading into Psychedelic London. But rather tentatively. Although the Beat Boom bands had embraced flowery shirts and the antiseptic reek of patchouli, in off-duty hours they sought the members-only haven of what long-time Beatles staffer Tony Bramwell calls "these gentlemen's youth clubs", sanctuaries they shared with well-heeled businessmen, tourists and footballers (the Bag O'Nails became the Frank McLintock-era Arsenal hang-out). In turn, these 'straights' remained unruffled because no conspicuous consumption of psychedelics occurred in front of them – fear of US visa deprivation ensured that most drug use, even pot smoking, remained ultra-covert at the time.

Before Gunnell bought the place, since Victorian times it had been an upper-class 'hostess' joint. He retained the long, narrow cellar room's harem-style silk drapes, flock wallpaper and booths along the walls, cleared a small dancefloor and installed a bandstand and DJ turntables. For some months, former account customers would ring in vain for "a bottle of Dom and a couple of dolly birds" to be home delivered.

But there again, *plus ça change*. In Barry Miles's Many Years From Now, Paul McCartney said that, basically, he went to his "favourite club" on the pull – as he would tell John Lennon, he wasn't married to Jane Asher and, anyway, that winter she toured America for six months with the Bristol Old Vic company. "We were young, we were looking pretty good and we had all this power and fame and it was difficult to resist playing with it," he said. "Now I recall, I might have got asked for money one night after pulling some bird. I wouldn't pay, though."

A regular, he came for DJ Al Needles's choice soul selections and live acts including Sam & Dave, Junior Walker and John Lee Hooker. Plus, the crack, of course. Always friendly with the staff, from manager Joe Van Duyts to Spanish cook Manuel, no matter what time of night he arrived he could always rustle up one of his Scouse favourites, a chip buttie or a spam sandwich (this predated by a few months what '60s scenesman Jeff Dexter dubbed the 'macroneurotic' movement).

With work on *Sgt Pepper's* finished, on May 15, 1967, he took off on one of his solo club crawl nights before ending up at The Bag O'Nails. He joined Bramwell, already ensconced, for his usual, Scotch and Coke. A booth or two nearer the band – Georgie Fame, that night – sat Linda Eastman with Eric Burdon and Chas Chandler from The Animals, whom she'd photographed several times in America.

If the Earth moved nobody noticed, but some snapshot memories of the quietly fateful occasion remain. Linda recalled an 'our eyes met' moment. Bramwell says McCartney went over to her table. The late Chandler always insisted he made the introduction. Conversely, McCartney says she was actually leaving when he "accidentally" stepped in front of her and delivered his "big pulling line", asking her to come on to The Speakeasy with him. They both remembered what Georgie Fame was playing as they spoke: a Billy Stewart song, Sitting In The Park.

With Burdon, Chandler and Bramwell, they drove the half-mile to Margaret Street where they enjoyed the house staple, plates of peppersteak and chips with chef Enzo's special mushy peas *alla* fried onion. But for Paul and Linda the more abiding memory was the DJ's pre-release unveiling of A Whiter Shade Of Pale. They thought it was wonderful and that it must be Traffic. In remarkably delayed-action fashion, it became "their song".

Macca's favourite haunt, 'The Bag', 1967.

> **"Paul says Linda was leaving when he 'accidentally' stepped in front of her and delivered his 'big pulling line'."**

They met again at Brian Epstein's house four days later – Linda establishing her professional credentials by shooting the *Sgt Pepper's* press launch. After that, they didn't see each other again for almost a year while McCartney helter-skeltered through his internationally scandalous LSD confession to Life magazine, Brian Epstein's death, the Maharishi, the Magical Mystery Tour and a forlorn last try of an engagement to Jane Asher.

Then, in May and June 1968, he met Linda for an hour in New York and three days in Los Angeles. Three months on, he rang and asked her to come over and stay with him. She arrived on the night The Beatles finished recording Happiness Is A Warm Gun, September 25.

John Gunnell says the day before they married, March 12, 1969, McCartney came down to The Bag O'Nails and invited the entire staff to the wedding (which none of the other Beatles attended).

But, the night they met, did Paul pull after all? Well, he drove Linda back to his house in Cavendish Avenue. And Linda, with either enduring American innocence or acquired British relish for the double entendre, later reported, "I was impressed to see his Magrittes".

PHOTOS: HULTON ARCHIVE/PICTORIAL PRESS

MAY 67

3–4 Overdubbing and mixing sessions for *Magical Mystery Tour* are undertaken at Abbey Road.

5 McCartney shaves off his moustache

7 Starr is in the audience when The Jimi Hendrix Experience play at The Saville Theatre, London

9 Mick Jagger is present when an untitled instrumental jam is recorded at Abbey Road

11 Baby You're A Rich Man is recorded at Olympic Studios. Barnes, London.

12 All Together Now is recorded at Abbey Road.

15 McCartney meets photographer Linda Eastman for the first time in London's Bag O'Nails club.

17 You Know My Name (Look Up The Number) is recorded at Abbey Road.

18 At a Rolling Stones recording session in Olympic Studios, Barnes, London, Lennon and McCartney contribute backing vocals to We Love You.

19 Brian Epstein hosts a launch party for the *Sgt Pepper's Lonely Hearts Club Band* album at his Chapel Street, London, home (above).

20 John Lennon, Paul McCartney and Ringo Starr are heard in an interview with DJ Kenny Everett on the BBC Light Programme radio show, Where It's At.

24 The Beatles go to see Procol Harum play at the Speakeasy

25 Lennon takes delivery of his celebrated psychedelic Rolls Royce Phantom V. On the same day, work starts on It's All Too Much in De Lane Lea Recording Studios, Kingsway, London

27 A Day In The Life is banned by the BBC because of its drug references

29 McCartney goes to Heathrow Airport to meet Jane Asher on her return from a US tour with the Bristol Old Vic Company

31 Work on It's All Too Much continues in De Lane Lea Recording Studios, London

JUNE 67

1 The LP, *Sgt Pepper's Lonely Hearts Club Band* is released in the UK

2 *Sgt Pepper* is released in the States, with the same track-listing as the UK release

3 *Sgt Pepper* enters the UK album chart at Number 1

4 The Jimi Hendrix Experience play at the Saville Theatre, London, which McCartney, Jane Asher, Harrison and Patti Boyd attend. The post-gig party is held at McCartney's home

The Diary continues on page 106

The Complete Picture

When The Beatles released *Sgt Pepper's Lonely Hearts Club Band* in June 1967, they knew that they had something really special. Mark Ellen analyses the impact of their most famous album.

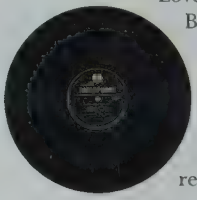
We all now know, of course, that The Beatles left Abbey Road at dawn one Sunday in May, 1967 with an acetate version of the finished album, and that its public premiere was two hours later, on a cloudless spring morning, roaring across the rooftops from speakers in the window of 'Mama' Cass Elliot's Chelsea flat to the incalculable delight of all those in earshot.

I'd have given anything to have known that at the time. Or that it had a virtual monopoly – a wall-to-wall playlist – on American radio. Or that one of the songs would have 40 session musicians on it. Without access to that kind of information, we consumed the record in spellbound isolation, aware only that it had taken a stupendous length of time to construct and cost an arm and a leg. We hadn't the faintest idea what to expect, too young in my case to sit Buddha-like on a scatter cushion speculating on its layers of hidden meaning but old enough to instantly recognise it needed approaching from another angle. Instead of auditioning it as usual for new favourite tracks, your own fantasy singles collection, it was obvious these polished and scintillating tunes, no matter how diverse, somehow hung together in the same sonic universe. Indeed, Geoff Emerick had spent hours taping microphones deep inside the bells of brass instruments and gently compressing snare-drum tones as his employers wanted everything to sound different before they even started recording.

"Sgt Pepper seemed to be pasted together out of the dazzling primary colours of its cover."

Like father, like son: the psychedelic caravan that Lennon had made for Julian, 1967.

We hadn't a clue, either, that all the reference points had changed. By an organic shift rather than strategic design, Stockhausen, The Beach Boys and Lewis Carroll were being ushered in the front door while Elvis, Buddy Holly and Carl Perkins were shuffled out the back. Apart from a McCartney knees-up in an idealised suburban future, all the songs were in the present tense, all emphatically *now*, and none of them subscribed to the boy-meets-girl romantic axis that had been the staple of their compositional landscape since the beginning, including a good 50 per cent of *Revolver*. They were songs with very little emotional depth but vast imaginative possibility. And with the exception of George's, they weren't about the authors' real lives – they were either fantasies (Sgt Pepper, Good Morning, Mr Kite, Fixing A Hole, Lucy In The Sky, A Day In The Life) or fictions (She's Leaving Home, Lovely Rita, Getting Better). They had a childlike charm and naivety about them roughly in tandem with the work of the Pink Floyd, who were recording next door, a stoned and dreamlike attention to detail soon to be adopted by Donovan and Traffic and The Small Faces among others, and ultimately worn paper-thin by countless psychedelic voyagers to follow.



And never before or since had an album's artwork so conditioned your approach to the music. *A Hard Day's Night* you can visualise in black and white, *Revolver* in a hazy duotone, but *Sgt Pepper* seemed to be pasted together out of the dazzling primary colours of its cover, like a watercolour daubed from a jam-jar. It was buffed up and shining and full of echoes of an uncomplicated past, sepia images of

PHOTO: REX

SGT PEPPERS
LONELY HEARTS
CLUB BAND
BEATLES

The Beatles' youth, a sparkling pantomime world of brass bands and tea-garden orchestras and music-hall radio hits of the '40s and '50s.

There were further surprises: we'd never seen printed lyrics before, never heard a hidden message in a run-out groove and never been offered a Beatles album without spin-off singles or EPs. None of these songs had a life outside the record, which cemented the notion that it worked as a whole. When I discovered years later there *had* been two singles but that George Martin – in "the biggest mistake of my professional life" – had allowed them to be sliced off early and released as a double-A-side back in March to satisfy the panicking EMI heads of state, I began rather pathetically to fantasise a reworked running-order and the songs I would drop to include them – Rita obviously, and probably

TRACK LISTING

A-SIDE

1. Sgt Pepper's Lonely Hearts Club Band
Sung by Lennon/McCartney

2. With A Little Help From My Friends
Sung by Starr

3. Lucy In The Sky With Diamonds
Sung by Lennon

4. Getting Better
Sung by McCartney

5. Fixing A Hole
Sung by McCartney

6. She's Leaving Home
Sung by Lennon/McCartney

7. Being For The Benefit Of Mr Kite!
Sung by Lennon

B-SIDE

8. Within You Without You
Sung by Harrison

9. When I'm Sixty-Four
Sung by McCartney

10. Lovely Rita
Sung by McCartney

11. Good Morning, Good Morning
Sung by Lennon

12. Sgt Pepper's Lonely Hearts Club Band (Reprise)
Sung by Lennon/McCartney

13. A Day In The Life
Sung by Lennon

All songs by Lennon McCartney except Within You Without You by George Harrison

Finished symphony: The Beatles at the launch of *Sgt Pepper*, May 19, 1967.

Within You Without You, which I listened to intently for only the second time this morning, though to lose it would detach a spiritual dimension that seems so central to the package.

I'll never forget the release of this record. You could hear it everywhere you went. I remember leaving a friend's house and going next door to find the next track was playing, as if the sound was radiating from one giant Dansette. And here's a thing: *parents* seemed to like it and nobody minded. Your Kinks, Stones and Dylan records you played alone in a bedroom, dark, difficult works that would be destroyed if a shaft of adult light were let in on the magic. But *Sgt Pepper* came so charged with optimism and possibility that its appeal couldn't be contained. I remember seeing men who smoked pipes and women who looked like Penelope Keith – people in their *30s* for crying out loud! – tapping a toe to it and warbling its catchphrases ("Good morning!", "Getting better!") and somehow this didn't seem appalling. Parents had gone off The Beatles when they'd become gaunt and enigmatic, but these clean-cut satin-suited masters of ceremony clutching French horns and piccolos were embraced, without a trace of irony,

PRODUCING PEPPER

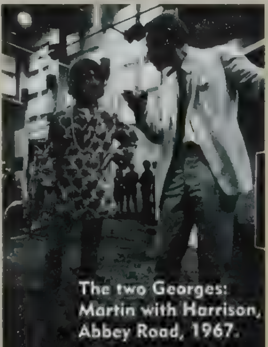
George Martin ponders how *Sgt Pepper* would have turned out if it'd been made with today's technology.

"It would probably have been easier today to make *Sgt Pepper*, but it probably wouldn't have turned out as well. I think the discipline of four-track recording in 1967 made us do things that you wouldn't do today. And it made The Beatles perform better.

"There wasn't the luxury of saying, well, we can patch that later. We just couldn't do that; we had to work things to a conclusion as we went along. Particularly when you're mixing down from one four-track to another, you solidify everything that has gone before. You couldn't go back, otherwise you'd destroy everything that you were doing. I think that discipline, and that forward-thinking, was part of the success of *Sgt Pepper*.

"Having to do that worked out very much in our favour. It sounds as though we chose to do that, but of course we didn't. We only used the tools that were available, and that's all that was available. I think if I'd had 72 tracks in those days, I would have used them. But I'm not sorry that I didn't!"

Phil Ward



The two Georges: Martin with Harrison, Abbey Road, 1967.

PHOTOS: PICTORIAL PRESS, REX

SLEEVE NOTES

Peter Blake goes on the record about his ground-breaking cover.

"Paul's initial concept for the artwork had The Beatles standing in an Edwardian lounge in front of a large wall covered with framed photographs of their heroes. One of his original pen and ink sketches had the four of them holding brass band instruments and wearing marching band outfits resplendent with epaulettes. There was a pin up poster of Brigitte Bardot stuck to the wall behind them along with various trophies and shields.

"Getting a professional fine artist to design a record cover hadn't happened before. Paul commissioned Dutch designers Marijke Koger, Jos Je Leeger and Simon Posthuma but Robert Fraser didn't like their original design. He realised that in years to come it would be seen as just another psychedelic cover so he suggested me to redesign it. It was Jann's [Haworth, pop artist and Peter's then wife] idea to have an imaginary audience watching The Beatles play. Lists were compiled of who should appear. Paul's list included Fred Astaire and William Burroughs, George wanted 12 Indian gurus and Ringo said he'd just go along with everyone else's list. As for John, his list included Jesus based on the problems he had previously experienced with his 'We're more popular than Jesus' claims. He also chose Hitler. We actually did a cut out of him. He's there, but covered by The Beatles. On some of the outtakes you can see him behind them. Neither of them were really heroes of John's. Their inclusion was just a joke, a social comment.

"EMI were horrified when they received the final bill for the sleeve – £2867.25s.3d. They usually budgeted for £25 a photograph and they probably expected to go up to £75 for a band of The Beatles' calibre. I was paid £200 but I was happy with that. At the end of the day, it was just a job like any other. It was nothing special but I guess the sleeve captured the moment as it's still revered today."

Lois Wilson

WHAT THE PAPERS SAID...

'67's press found the LP peppered with hot tracks.

"Trust the Beatles to come up with something different! Whether the album is their best yet, I wouldn't like to say after one hearing. Whether it was worth the five months it took to make, I would argue. But it is a very good LP and will sell like hot cakes. No one can deny that The Beatles have provided us with more musical entertainment, which will be both pleasant on the ear and get the brain working a bit, too."

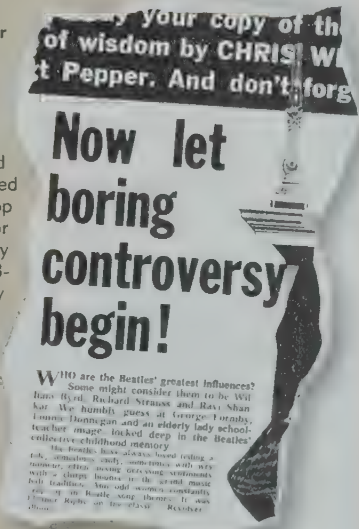
Allen Evan, NME (May 20, 1967)

"An LP which has many brilliant highlights, seems well worth the wait and it is the sort of popular music which will exercise the brain cells as well as the entertainment tissues. Packaged in a good full-cover sleeve, with lyrics and with a cardboard cut-out slip including a picture of Sgt Pepper himself, and his three stripes! Tongue-in-cheek and clever. Not TOO clever, you understand, but once or twice right on the borderline."

Peter Jones, Record Mirror (May 27, 1967)

"Whatever the influences at work on The Beatles band, the lads have brought forth yet another saga of entertainment and achievement so solid and inspired that it should keep the British pop industry ticking over securely for another six months at least. Already several of the tracks on this 13-song album are being feverishly covered by other artists. It's all presented like one of those phoney 'live' LPs with dubbed applause and laughter coming in at the oddest moments, but the effect is used with subtlety and is not allowed to spoil the musical content."

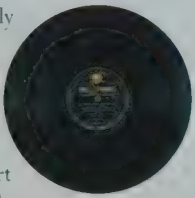
Chris Welch, Melody Maker (June 3, 1967)



your copy of th
of wisdom by CHRIS W
t Pepper. And don't forg

Now let boring controversy begin!

WHO are the Beatles' greatest influences? Some might consider them to be William Byrd, Richard Strauss and Ravi Shankar. We humbly guess at George Formby, Lonnie Donnegan and an elderly lady schoolteacher image locked deep in the Beatles' collective childhood memory.



"Sgt Pepper came so charged with optimism and possibility even people in their *30s* liked it!"

as the very family favourites they'd sought to satirise, and their music had even filtered through to the kitchen.

In fact, the New York critic Robert Christgau believed *Sgt Pepper* "was awaited in much the same spirit as instalments of Dickens must have been a century ago", and the New Musical Express reckoned Lovely Rita to be "a saucy song with a jog-beat that will get your toes moving" and noted that, on Lucy In The Sky With Diamonds, John's vocal "is a long way off to start with, then as the tune gets beatier his voice gets nearer", all of which points up the yawning gap at the time between the level of expectation and the capacity to process the end result.

The 'concept', we're now aware, was little more than a happy accident and the product of some visionary sleeve design – in fact, When I'm Sixty-Four was a hastily retooled instrumental they used to kick around at soundchecks in The Cavern. Thirty-five years later the album still works sublimely as a whole but would you ever pull down an individual track and stick it on a car tape? Newsweek rightly elevated A Day In The Life from the rest of the pack, comparing it to TS Eliot's The Wasteland, yet none of these compositions ever seem to work out of context. There's simply no equivalent of Here, There And Everywhere or In My Life, recordings that stood outside of the albums that delivered them. Magnificent as they are, it's as though these 13 songs will always belong together, the soundtrack to the movie of a time when anything seemed possible, when the Us And Them divide was briefly dissolved, when you could be fined by a meter maid and then seduce her 10 minutes later, and when all thoughts were directed straight through the back of the wardrobe.

7 More instrumental jams and parts for You Know My Name (Look Up The Number) are recorded at Abbey Road. The animated Yellow Submarine film is announced.

8 Paul invites the Stones' Brian Jones to attend the recording session at Abbey Road. Jones plays a sax solo for You Know My Name (Look Up The Number).

9 You Know My Name (Look Up The Number) is edited and mixed at Abbey Road.

10 New York Mining Disaster 1941 by The Bee Gees enters the US Top 40 singles chart – having gained many radio plays because DJs believed it was The Beatles under an assumed name.

14 Work on All You Need Is Love starts at Olympic Studios, London.

16 The Beatles appear on the cover of Life magazine – inside, McCartney reveals that he's taken acid.

19 In UK tabloid newspaper The Daily Mirror, McCartney admits publicly to having taken LSD. Vocals, drums, piano and banjo are overdubbed onto All You Need Is Love in Abbey Road.

21 A mono mixing session for All You Need Is Love is held at the Abbey Road studios.

23 Orchestral overdubs are done for All You Need Is Love at Abbey Road.

24 The Beatles hold a late morning press conference at Abbey Road to discuss the Our World TV satellite broadcast scheduled for the next day. Later, there are camera rehearsals, and overdubbing for All You Need Is Love.

25 All You Need Is Love is performed on the BBC's international TV broadcast, Our World Live (above). Lennon's psychedelic Rolls Royce is entered in a Concours d'Elegance competition at an Oxfam rally in Battersea Park, London.

26 Finishing touches are added to All You Need Is Love at Abbey Road.

28 Harrison is fined £6 for speeding in his black Mini Cooper.

JULY 67

1 *Sgt Pepper's Lonely Hearts Club Band* reaches Number 1 on the US album chart. The BBC's Where It's At show broadcasts a pre-recorded interview with Paul talking about All You Need Is Love

2 Harrison's wife Patti is introduced to Eric Clapton at a party in 24 Chapel Street, the home of Brian Epstein.

3 Promoter Vic Lewis throws a party for The Monkees at London's The Speakeasy club. Guests include Lennon, Paul and Jane, George and Patti, Procol Harum and Dusty Springfield

5 John and Cynthia go and see The Marmalade at The Speakeasy, London.

What: Our World broadcast
Where: Abbey Road Studios
When: June 25, 1967

UNIVERSAL LOVE

For the first live worldwide broadcast, The Beatles penned All You Need Is Love. The song became the anthem of the times, writes **Keith Badman**.

SGT PEPPER'S LONELY HEARTS CLUB BAND was almost one month old by the time The Beatles took part in their latest musical adventure; a worldwide, live television extravaganza called Our World, billed by the BBC as "For the first time ever, linking five continents and bringing man face-to-face with mankind..."

Over 18 TV stations around the world, including Australia, France, Japan, the USA and West Germany, participated in this global event, which featured diverse activities such as opera and circus performances. Representing the British TV leg of the proceedings were The Beatles, who decided to showcase John Lennon's recently composed anthem, All You Need Is Love.

The man behind the decision to feature the Fab Four was Derek Burrell-Davis from Our World. At the time, Paul McCartney told this story of how they came to be involved: "A fellow from the BBC asked us to get together a song for this show. We said, We'd get one together with nice easy words, so that everyone can understand it. He said, 'Oh, all right then'. So we went away, and we just played Monopoly for a bit and then the fellow said, 'Now, where's the song?' So we said, Ah, don't worry Derek. So John and I just got together and I wrote one and John wrote one. We went to the session and we decided to do his first. By the time we had done the backing track for John's, we suddenly realised that his was the one."

Beatles manager Brian Epstein announced that, just like Burrell-Davis, he too once had reservations about The Beatles' appearance. "Time got nearer and nearer [to the show] and they still hadn't written anything. Then, about three weeks before the programme, they sat down to write and the record was completed in 10 days." In charge of the recording was The Beatles' regular producer, George Martin, who recalled, "When it came to the end of their fade away at the end of song, I asked them, How do you want to get out of it? 'Write absolutely anything you like, George,' they said. 'Put together any tunes you fancy, and just play it out like that.'" Martin chose Greensleeves and In The Mood. George Harrison admitted that Paul thought of singing She Loves You at the end of the song at the time of the recording.

"All You Need Is Love was perfect if you're going to say any message. It's a fine and wonderful message to say."

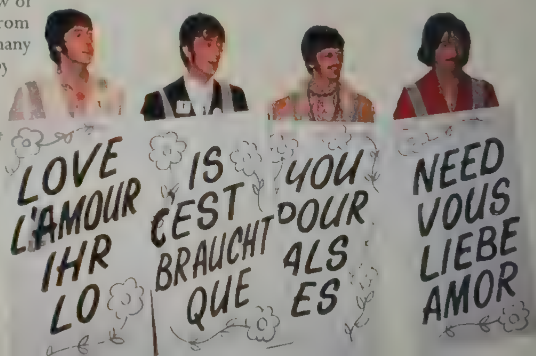
The setting for this historic Our World performance was Studio One at EMI's Abbey Road. Rehearsals for the show began on Saturday, June 24, 1967 – the day before transmission. To accompany the Fabs' television performance, it was decided that a motley crew of friends, fellow pop celebrities and known faces from the London scene should surround The Beatles, many of which were in fact pulled into the proceedings by NEMS employee, Tony Bramwell. "On the Saturday evening I went off to find guests for the next day," he recalled. "You could find nearly everyone down The Speakeasy, The Cromwellian, The Bag O'Nails and The Scotch Of Saint James. I got Eric Clapton, Mick Jagger and Marianne Faithfull. I found Keith Moon in The Speakeasy, absolutely enjoying himself, throwing peanuts everywhere. I said to him, 'Ere, you, there's a party tomorrow. Two o'clock, EMI, and he said, 'Right, I'd better go home then, and his chauffeur took him home."

On the day of broadcast, the studio at EMI had been decorated with brightly coloured floral displays and balloons. The friends and celebrities were told to sit around where The Beatles' instruments had been set up. Rolling Stone Keith Richards ended up sitting next to Ringo. But, in truth, everyone fought to be next to John Lennon, as he was the lead vocalist and most likely to get the best camera shots.

Just before the live broadcast was due to begin, there was panic in the control booth, as The Beatles' recording engineer, Geoff Emerick, recalled. "We went on air about 40 seconds early. George Martin and I were having a glass of Scotch when we got word over the intercom that transmission was starting. There was a big panic to hide the bottle and the glasses. We ended up shoving them under the mixing console."

Also among the star-studded audience was Mike McGear, singer with The Scaffold pop group and Paul's brother. "When the 'live' button was pressed," he recalls, "I did my best to liven things up by throwing streamers and holding up cue cards with 'Smile' and 'Laf Now' written on them." The performance, watched by an estimated 500 million people, was a success, though George Harrison remarked after the broadcast, "We were trying to make it into a recording session and a good time but the BBC were trying to make it into a television show. It's a constant struggle now to get ourselves across through all these people, who are all hassling."

Aside from George's mild dissatisfaction, it was still a monumental and historic event in The Beatles' career and perfect for the impending Summer Of Love. Brian Epstein said afterwards, "For me, All You Need Is Love is the best thing they've done. They wrote it because they really wanted to give the world a message." He rang The Beatles' former publicist, Derek Taylor, and gushed down the line, "It was their finest." Paul McCartney was in agreement. "All You Need Is Love was perfect if you're going to say any message," he said. "That's a fine and wonderful message to say, really."



PHOTOS: REX

Studio One, Abbey Road, June 25, 1967: "Everyone fought to get next to Lennon as he was the lead vocalist and most likely to get the best camera shots."

George 'goes local' in a village near Athens, July 25, 1967.

What: Buying a Greek island
Where: Leslo
When: July, 1967

FANTASY ISLAND

John Lennon had a vision that The Beatles could all live on a Greek island together. So they all went looking for one in a boat. By Chris Hunt.

AT THE HEIGHT OF THE SUMMER OF LOVE, The Beatles were on a high. All You Need Is Love was Number 1 and *Sgt Pepper* was on a 23-week run at the top of the album charts. There was a belief The Beatles could achieve anything, that they knew no creative boundaries other than those imposed by their own limitless, drugged-fuelled imaginations. This climate of creative madness was at its zenith when, weighed down by life in the constant spotlight of their own notoriety, they decided they wanted to get away from it all and live on an island. In the words of Peter Brown, it was a time when it was becoming harder to tell what part of the madness was drug induced and what part was pure whimsy.

Sitting in the studio one night, John suggested the idea of an island retreat, where the band could create a kingdom for their families and friends, and where they could even build the best studio that money could buy. By no means sold on the idea, McCartney recalls it as "a drug-induced ambition", not unlike many of the schemes that would later drive Apple.

John Alexis Mardas – 'Magic Alex', as Lennon dubbed him because of his supposed genius with electronic gadgetry – suggested his native Greece, where he said they were "virtually giving islands away". Alex and the band's own 'Mr Fixit', Epstein's assistant Alistair Taylor, were dispatched to find an island. "We went off for about a week and we shortlisted three," recalls Taylor. "I reported back and they said 'right, let's go out there'."

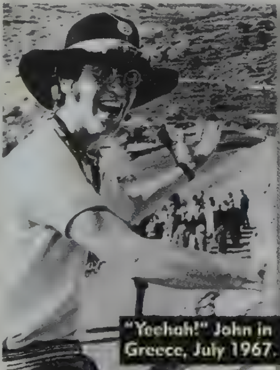
Given the ongoing political situation, Greece seemed the least likely destination for The Beatles. Just three months earlier the country had been taken over by a fascist military junta who had not only suspended democracy, but had banned rock'n'roll and long hair. Lennon seemed unphased. "As long as it doesn't affect us," he told Hunter Davies, "I don't care if the Government is all fascist, or Communist. They're as bad as here."

Of the properties shortlisted, the most likely was Leslo, an island of 80 acres, with four idyllic beaches and four smaller habitable islands – one for each Beatle. It came with 16 acres of olive groves, which Taylor calculated would pay back the £90,000 price tag in just seven years.

On July 20, George, Patti, Ringo and Neil Aspinall flew to Athens, where they were met by Alex and his father, a major in the Greek secret police. Paul, Jane, John, Cynthia and Julian flew out two days later, with Mal Evans, Taylor and Patti's 16-year-old sister, Paula. Despite being included in John's sketchy vision for communal island living, Brian Epstein was not among the party – his father had died days earlier and he was still 'sitting *Shiva*', observing the Jewish faith's week-long period of mourning. On the day The Beatles' yacht finally arrived in Athens – it had been delayed by a storm until July 25 – Brian was still at his mother's home in Liverpool, from where he wrote to his New York based business partner, Nat Weiss. He sounded less than enthused by the scheme. "The boys've gone to Greece to buy an island," he wrote. "I think it's a dotty idea but they're no longer children and must have their own sweet way."

While waiting for the yacht, The Beatles spent time sightseeing, but their plans were frustrated by crowds who seemed to appear in advance of their every move. 'Magic Alex' had struck a deal with a Greek government official – the band would not be searched at the airport and in return Alex kept the Ministry of Tourism aware of every photo opportunity. Diplomatic immunity had been exchanged for an endorsement of the Junta – but it also meant they could arrive with whatever drugs were needed to make the trip worthwhile!

As the yacht prepared to sail, Ringo flew home to his pregnant wife, accompanied by Neil Aspinall. The remaining party spent their time swimming, sun-bathing and taking LSD, as they cruised the Aegean without a care. Sitting on deck until late into the night, they would sail towards the moon, singing hare krishna to the accompaniment of George's ukulele.


"Yeehah!" John in Greece, July 1967.

When they arrived at Leslo, "the boys just fell in love with it," recalls 'Mr Fixit'. "They took it in turns to cruise around the island in the little boat that we had on the yacht." Everyone was delighted and Alistair was sent home to make the necessary arrangements. Because of currency restrictions in operation in Britain at the time, taking large sums of money abroad was difficult and a direct appeal was made to Chancellor of the Exchequer, James Callaghan, pointing out The Beatles' contributions to British exports. The treasury gave special dispensation, but £95,000 was the absolute limit allowed. At the bottom of his letter, James Callaghan added by hand: "But not a penny more… I wonder how you're going to furnish it."

"I don't care if the Greek government is all fascist, or Communist. They're all as bad as here." John Lennon

Furnishing requirements were not front of mind for The Beatles, and their accountants were instructed to purchase the necessary 'property dollars' from the government. But all this was taking far too long and interest had waned. "Having been out there I don't think we needed to go back," recalls Paul. "Probably the best way to not buy a Greek island is to go out there for a bit."

The property dollars were sold back at the new rate of 37 per cent, making a profit of £11,400 on the deal. "It was the only time The Beatles made any money on a business venture," joked George in Anthology. "It came to nothing. We didn't buy an island, we came home," recalled Ringo. "We were great at going on holiday with big ideas, but we never carried them out… It was safer making records, because once they let us out we went barmy."

PHOTOS: TOPHAM PICTUREPOINT, HULTON ARCHIVE, CORBIS

7 The new single, All You Need Is Love/Baby, You're A Rich Man, is released in the UK.

17 All You Need Is Love/Baby You're A Rich Man, is released in the US.

BEATLES
All You Need Is Love
Baby, You're a Rich Man

20 Harrison and Starr arrive in Athens, Greece, amid reports that The Beatles have bought an island in the northern Aegean for £150,000.

22 All You Need Is Love reaches Number 1 in the UK.

23 The Beatles drive from Athens, Greece, to Delphi, to see a performance of Agamemnon by the Oxford University drama company, but are forced to turn back when their car is assailed by crowds of fans and journalists.

24 The Times runs a full-page ad advocating the legalisation of marijuana, signed by all four Beatles and many other celebrities.

26 Because Maureen is heavily pregnant, Ringo cuts short his stay in Greece, and returns to the UK.

30 George and Patti return from their trip in Greece.

31 Ringo records a farewell message for UK pirate radio station Radio London, at their Curzon Street, London, premises. Like all pirates, it is shortly to be forced to cease broadcasting

31 Lennon and McCartney return from Greece.

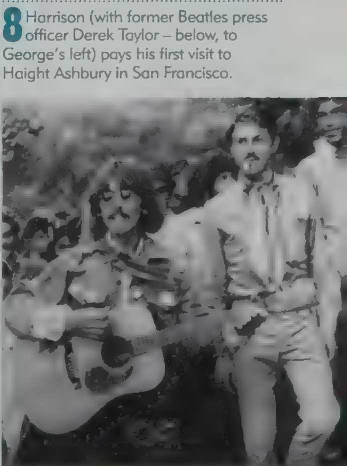
AUGUST 67

1 George and Patti move into a rented house on Blue Jay Way, above Sunset Strip, Los Angeles.

4 Harrison sees Ravi Shankar (below) play at the Hollywood Bowl, LA

7 Harrison meets up with Ravi Shankar again in Hollywood, LA.

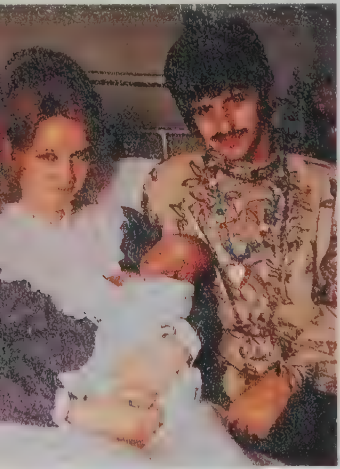
8 Harrison (with former Beatles press officer Derek Taylor – below, to George's left) pays his first visit to Haight Ashbury in San Francisco.



9 Harrison flies back from the United States to London.

18 The single We Love You by The Rolling Stones, with backing vocals by Lennon and McCartney, is released on Decca

19 All You Need Is Love reaches Number 1 in the US singles chart, as Maureen Starkey, wife of Ringo, gives birth to their baby boy, Jason (below), in Queen Charlotte's Hospital, Hammersmith, London. On the same day, KNOW radio in Denver bans all Beatles records because they apparently advocate 'trip-taking'.



22-23 Two days of recording Your Mother Should Know at Chappell Recording Studios, Maddox Street, London.

24 The Beatles (minus Ringo), Mick Jagger and Marianne Faithfull attend a lecture in the Park Lane Hilton, London, by Maharishi Mahesh Yogi.

25 The Beatles travel to Bangor, Wales, to study Transcendental Meditation with the Maharishi.

26 While The Beatles are still in Bangor, Brian Epstein attends a meeting at his Warbleton, Sussex house.

27 Brian Epstein dies of a drug overdose in bed at his home in Chapel Street, Belgravia. The Sunday Express reveals that former Beatles drummer Pete Best is earning £18-a-week, working in a bakery.

28 Brian Epstein's death makes front page news in virtually all UK newspapers

29 Following Brian Epstein's death, over £250,000 is wiped off the market value of shares in their publishing company, Northern Songs, but the shares rally again by the end of the day

30 The inquest into Brian Epstein's death opens at Westminster Coroner's Court, and is adjourned until September 8

31 The Times reports that The Beatles have announced, in the wake of Brian Epstein's death, that they plan to manage their own affairs.

SEPTEMBER 67

1 The Beatles hold a planning meeting at Paul McCartney's home in London, and decide to press on with Magical Mystery Tour

2 The Times reports experts from the Applied Psychology Research Unit in Cambridge believe that The Beatles' "eccentric articulation" in *Sgt Pepper's Lonely Hearts Club Band* might help specialists to detect heart disease

5 Sixteen takes of I Am The Walrus are recorded at Abbey Road.

What: The Stones' 'We Love You'
Where: The UK
When: August 18, 1967

BANDING TOGETHER

The Stones had outraged 'the establishment', and in a show of support, Lennon and McCartney lent their voices to We Love You. By John Harris.

ON FEBRUARY 5, 1967, THE NEWS OF THE World carried a story headlined 'The Secrets Of The Pop Stars' Hideaway'. Its text purported to be founded on a conversation between Mick Jagger and two undercover journalists at Blases, one of the London clubs whose fragrant murk hid all manner of rock aristocrats. The man they took to be the singer with the Rolling Stones casually necked a number of benzedrine tablets, showed off a lump of hashish, invited the journalists back to his house for a smoke… and thereby sealed his fate.

There was but one small snag: 'Mick Jagger' had actually been Brian Jones. Jagger prepared to issue the newspaper with a libel writ – and thus began one of the most pivotal sagas of the era. Two weeks later came the infamous bust at Keith Richard's country seat, the consequent demolition of Jagger's legal actions, and the delivery of the Stones' scalps to the establishment. The Beatles were tied into the brouhaha from the off: George Harrison had been among Richard's guests, but had departed a mere 90 minutes before the arrival of the cops (indeed, the notion that police waited for him to leave has long been built into the Stones' myth).

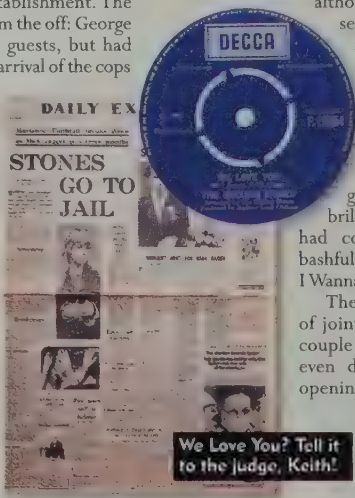
The Beatles/Stones relationship was at its closest during 1967. That year's run of events speaks for itself: five days after the News Of The World appeared, Mick Jagger and Marianne Faithfull visited the climactic session for A Day In The Life; nine days after that came the bust; and on May 18, as if to put their regal seal on the upsurge of solidarity around Jagger and Richard, Lennon and McCartney added their voices to We Love You, the single that dramatises the Stones' experiences to heart-stopping effect. Less than a month later, Brian Jones leant into an Abbey Road microphone, and provided the tongue-in-cheek saxophone solo on You Know My Name (Look Up The Number). On June 24, Mick and Marianne were in Abbey Road's Studio One for the Our World broadcast of All You Need Is Love. And five days after that, Jagger and Richard were driven to their respective jails, after a three-day trial that ended in guilty verdicts and howls of incensed protest.

The treatment of The Stones wrenched the English counter-culture out of its Through-The-Looking-Glass state of innocence, and plunged it into a new generational war. John Lennon, still in the midst of what amounted to a two-year acid trip, suddenly seemed to leave behind Mr Kite and Lucy In The Sky, and speak with a new vituperative edge. "Look what they do here," he said in the summer of '67. "They stopped Radio Caroline and tried to put the Stones away while they're spending billions on nuclear armaments, and the place is full of US bases that no-one knows about." Within these words lurk not only a hint of psychedelia morphing into the seditionary anger that would surface in 1968, but the first stirrings of the New Left radicalism that would fleetingly define Lennon in the early '70s.

In the meantime, Jagger and Richards lodged successful appeals and were released. Thus, We Love You – released on August 18, as the aftershocks of the case still registered – was a perfectly-timed blast of defiance.

In his book, The Stones, Philip Norman writes that "We Love You is a single that loses all ironic point in its feeble attempt to echo The Beatles' summer anthem All You Need Is Love". Fortunately, nothing could be further from the facts. Its charms are legion: Nicky Hopkins' beautifully mesmeric piano, its opening chorus of sarcastic falsetto voices, mellotron passages – from 3:46 until the song's end – whose eeriness cannot help but evoke the idea of a conspiracy.

The presence of two Beatles is not initially obvious, although in the call-and-response sections that end both the middle eight and announce the song's final passages, one can clearly make out John Lennon's gloriously nasal vowels. Whatever, it still stands as the one moment that psychedelia united both groups at a moment of absolute brilliance; a token of how far each had come since John and Paul bashfully handed The Rolling Stones' I Wanna Be Your Man in 1963.



We Love You? Tell it to the judge, Keith!

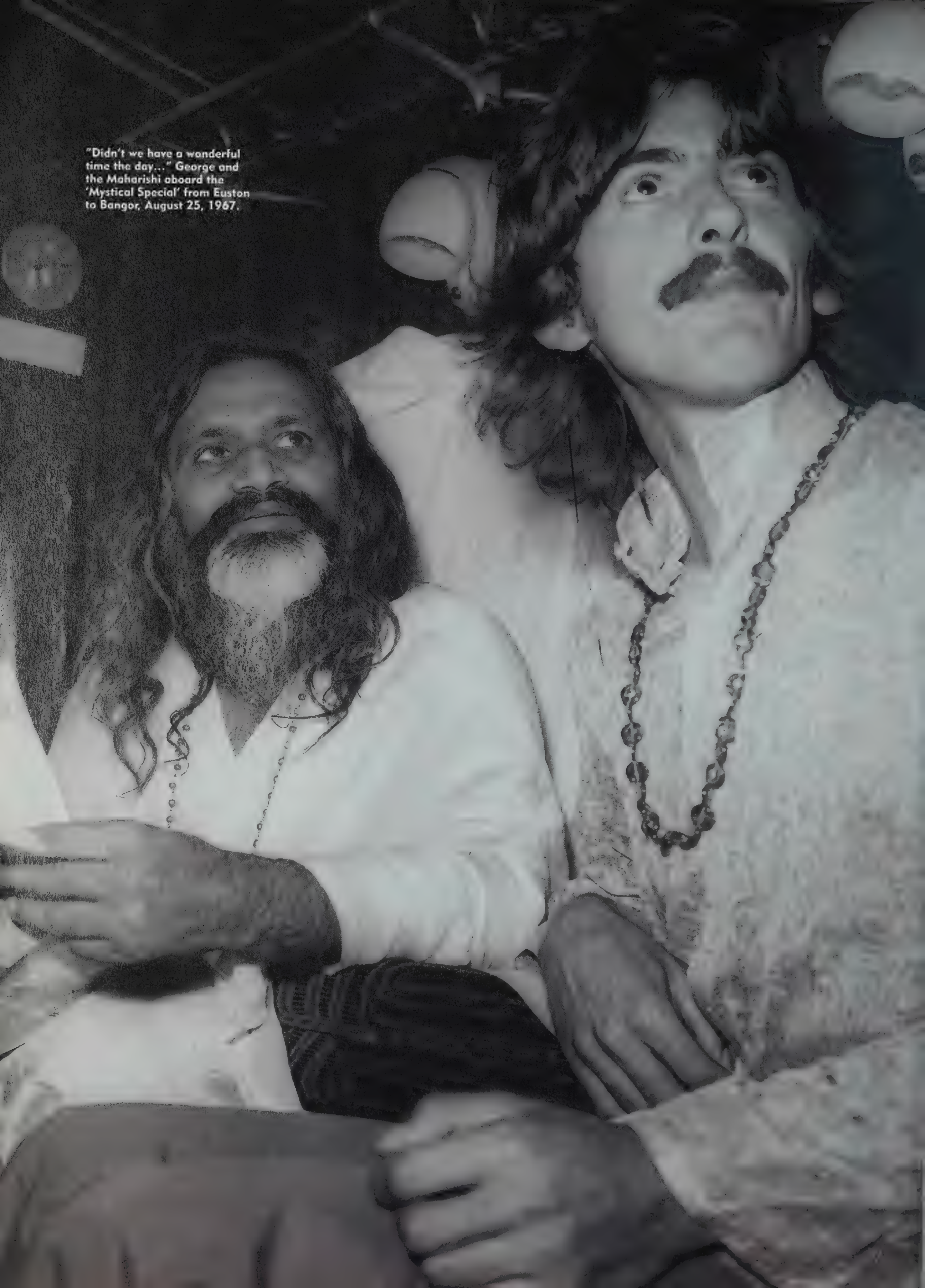
There were further murmurings of joint action that summer. For a couple of months, the two groups even discussed the possibility of opening a jointly-run recording studio; plans got as far as the buying of a plot of land next to the Regents Park Canal. "We'll need a hotel as well," said a very excited Paul McCartney, "so that the groups will have somewhere to stay when they're recording. And we'll also build a heliport, so that foreign groups can land at Heathrow and be brought straight here…"

> "We Love You still stands as the one moment that psychedelia united both groups at a moment of brilliance."

The project soon foundered, while beads, bells and their common sense of psychedelic purpose tipped both Beatles and Stones towards disaster. *Their Satanic Majesties Request* appeared in December, with a sleeve featuring The Beatles' faces, and songs that – with a couple of exceptions – suggested little more inspired than a harried attempt to ape *Sgt Pepper*. Weeks later, Magical Mystery Tour arrived, and the curtain was drawn on psychedelia as rudely as Jagger and Richard's jail doors had been slammed shut.

PHOTOS: REX, CAMERA PRESS

After Paul and John had lent their vocal support to We Love You, Mick Jagger returned the favour by joining The Beatles for their Our World satellite broadcast of All You Need Is Love.



"Didn't we have a wonderful time the day..." George and the Maharishi aboard the 'Mystical Special' from Euston to Bangor, August 25, 1967.

What: Meeting the Maharishi
Where: Bangor, Wales
When: August 25, 1967

EXPRESS YOURSELF

Lured by the hope of spiritual regeneration, The Beatles joined the Maharishi on the 'Mystical Special' to, er, Bangor. By Alan Clayson.

A DECISION BY THE BEATLES TO BOARD A train from London to Bangor in late August was as abrupt as it was seemingly spontaneous. The trip was traceable to the previous February when Patti Harrison had attended a lecture entitled 'Spiritual Regeneration' at London's Caxton Hall. The doctrines advanced that evening were imperatively appealing, although the orator had stressed that his words were but a pale sketch onto which his guru, Maharishi Mahesh Yogi, could splash more vivid hues.

Born plain Mahesh Prasad Varma, the silver-bearded Maharishi – 'Great Soul' – had founded a British branch of the International Meditation Society in 1959. He had worked up around 10,000 converts by the time Patti – and George – relayed to the rest of the gang the sweet verbal flowers from the lips of the robed and ascetic Varma: that through brief daily contemplations, all vices would be eradicated bit by bit until a pure state of bliss was achieved. Moreover, such washing of spiritual laundry was possible without forsaking material possessions (bar the Society's membership fees).

This seemed an excellent creed to The Beatles as all but Ringo (whose second child, Jason, had just been born) stole into the Hilton's hushed functions room to hear his Divine Grace speak. Indeed, he so lived up to the Harrisons' spiel that, directly afterwards, John, Paul and George wound up promising to journey to Bangor that very weekend, where they would undergo the Society's initiation course, conducted by the 'Great Soul' himself, the Maharishi. Once, it might have been the last bolt-hole where anyone might have expected to find them, yet fans and media homed in on the mid-afternoon Bank-Holiday train from Euston to Bangor – described by Fleet Street as the 'Mystical Special'.

Maharishi Mahesh Yogi

Yogi exercises: the Fabs with the 'Great Soul', August 1967.

While packing, they rang others who might want to go – boarding the 'Mystical Special' too would be Mick Jagger, Marianne Faithfull and Patti's sister, Jennie. Waylaid by "What's the Maharishi like?", "Do you reckon you'll all be changed by next Tuesday?" and further bellowed questions from the press, Jagger dismissed the outing straightaway as "more like a circus than the beginning of an original event". Unable to shove through the mob, Cynthia Lennon missed the train – and one of the last opportunities to save her deteriorating marriage.

The rest of the party crammed into the same carriage as the Maharishi who, in the uproar at Euston, had realised what a catch he'd made. Previously, he'd been unaware of The Beatles' stature, but he made a mental note to try to insert quotes from their lyrics into his talks.

In The Beatles, the Maharishi might have found eager listeners, but other artists in the Brian Epstein management stable were more inclined to Jagger's view. To Cilla Black, for instance, meditation was "somebody who goes to the loo with a big pile of papers, and sits there and reads them all". Another Epstein artist found himself in the vicinity of the Welsh seaside town that weekend, but Gerry Marsden wasn't there for the 'Great Soul' – it just happened to be a short drive from his recently-purchased holiday cottage in Anglesey. "It didn't register that they were only a few miles away with the Maharishi – but I wasn't interested in all that," recalls Marsden.

Brian Epstein wasn't sure about all that either – and, in the end, neither were his principal clients. A cynical comment – "He's only after your money, lad" – from one of Ringo's uncles would reinforce misgivings, but not as much as the argument that The Beatles ought to tithe part of their income to the Swiss bank account of the mere mortal that Private Eye was to lampoon as 'Verichi Lotsamoney Yogi Bear'.

His Grace also treasured pious hopes of a successful recording career, having negotiated the forthcoming release of an eponymous spoken-word album on Liberty Records.

As pop stars who'd lived in more of a world of illusion than most since 1963, the trip to Bangor was perhaps too much of an adventure. Hard cash had become as unnecessary to them as eyesight to a monkfish, and they were at a loss the following night when handed a bill in a Bangor restaurant. George was the first to realise why the waiters kept hovering around the table, and it was he who settled the matter with a few banknotes he chanced to have – as you do – in one of his shoes.

Neither this incident nor the hard mattresses in the student hostels on the campus were as disconcerting as the press conference that Varma's public relations team had set up in the main hall – where nearly all newshounds appeared to regard The Beatles' preoccupation with meditation as flippantly as Cilla did. A few sick jokes circulated among the press corp when Brian Epstein didn't arrive in Bangor after all – his lonely life having ended suddenly in London the night before.

Inside the college, the 'Great Soul' was consoling his famous devotees. "We mustn't let it get us down," sighed Ringo, "because Brian will be able to feel our feelings in his spiritual state."

All the same, as twilight thickened, The Beatles brushed past a pitiless *woomph* of flashbulbs as they walked from the university building into a black Rolls Royce. For all the dicta they'd just absorbed that trivialised death, they were visibly shaken. "We didn't know what to do," shrugged George, "we were lost."

"For Cilla Black, meditation was 'Somebody who goes to the loo with a pile of papers, sits there and reads'."

6 Mixing and overdubbing of I Am The Walrus continues at Abbey Road. Work also starts on Blue Jay Way.

7 Work on Blue Jay Way continues at Abbey Road.

8 The Beatles' instrumental, Flying, is recorded at Abbey Road

11 The Magical Mystery Tour bus departs from Allsop Place, London.

12 The Magical Mystery Tour bus becomes stuck on a bridge on Dartmoor, en route to Widdecome, causing a traffic jam.

13–14 Filming of Magical Mystery Tour continues around Newquay, Cornwall

15 Further Magical Mystery Tour filming is undertaken in Taunton, Somerset, before the bus returns to London.

16 A new, more forceful, version of Your Mother Should Know is recorded at Abbey Road.

18 Filming for Magical Mystery Tour resumes at the Raymond Revue Bar, Walker's Court, London.

19 Further filming for Magical Mystery Tour begins at West Malling Air Station, Maidstone, Kent.

20 At a business luncheon in London, Dick James, chairman of Northern Songs, reports that The Beatles have earned between £25m and £30m for Britain, during the past five years.

20–24 Filming of Magical Mystery Tour continues at West Malling Air Station, Maidstone, Kent.

25–26 Two days are spent recording The Fool On The Hill in Abbey Road.

27 Orchestral and vocal overdubs are added to I Am The Walrus in Studios 1 and 3 at Abbey Road.

28 Mixing and overdubbing is undertaken on the tracks I Am The Walrus and Flying in Abbey Road.

29 Lennon and Harrison appear on UK TV late-night chat show, The Frost Programme, speaking about Transcendental Meditation.

30 Starting around midnight, The Beatles work until the early hours of the morning in Abbey Road, mixing I Am The Walrus. They also do further work on Your Mother Should Know.

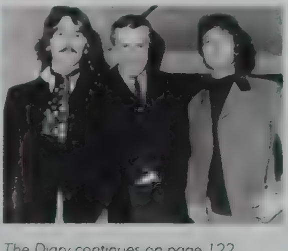
OCTOBER 67

1 Further scenes for Magical Mystery Tour are filmed at West Malling Air Station, Maidstone.

2 Work starts on Hello, Goodbye at Abbey Road.

3 Scenes for Magical Mystery Tour are filmed in the garden of Ringo's Weybridge home, Sunny Heights

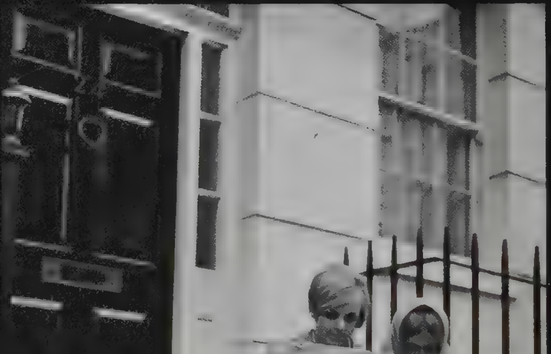
4 Lennon and Harrison appear for the second week running on The Frost Programme (below), speaking about Transcendental Meditation



The Diary continues on page 122

The Death Of Brian

Did The Beatles dream go wrong because Brian Epstein died or did Brian die because The Beatles dream was going wrong? Jim Irvin investigates.



Mourners (left) read the papers outside Brian's home after his death; (right) posing in the Cavern Club, early '60s.

PHOTOS: DAVID STEEN, CAMERA PRESS/HULTON ARCHIVE

THERE'S A STORY, PROBABLY apocryphal, concerning John Lennon during his infamous 'lost weekend', the period in the mid-'70s when he split from Yoko and devoted himself to booze and carousing. One night, a fan came across John and his pals tying one on in a nightclub and stopped for a chat with his hero. John seemed only too happy to answer questions about The Beatles. One of them concerned the fan's favourite song.

Epstein with the Fab's debut LP, *Please Please Me*, 1963.

"Is it true that Hey Jude was about Julian?" the fan asked.

"Actually, that one's about Brian Epstein," said John, looking deadpan, "Originally it was called Gay Jew."

The whole table broke into a spontaneous rendition of the chorus: "Lah lah lah la-la-la lah, la-la-la-lah, Gay Jew!" At which point John apparently burst into drunken tears and shouted at the ceiling.

"Stupid fucking sod!"

The story rings true because Lennon's spiky affection towards his lost mentor sounds typical. At the Christmas before his death, Brian Epstein received a card that read: "Happy Christian Brian, from John".

Though he apparently had a rare knack for recognising what records would sell in his Liverpool store and maintained a photographic memory for catalogue numbers and trivia, Brian Epstein was never really a pop fan. He started writing a record column for Mersey Beat in August 1961 and sold the paper in the shop, but didn't seem especially aware of the scene The Beatles emerged from. In fact, according to Alistair Taylor – Brian's assistant at North End Music Stores and the man who accompanied him to the show where he first saw The Beatles at The Cavern on November 9, 1961 – Brian was under the impression that they were German, as all the flyers read 'Direct From Hamburg' and their My Bonnie single was a German import. It was only when they ambled onstage that he realised that these boys had been customers at NEMS.

> **"In the same way Brian foresaw that The Beatles would explode, it feels like he knew that they were poised to implode too."**

Yet, despite his ignorance of their origins, Taylor and others remember Brian declaring, almost immediately, that these scruffy kids from up the road would soon be "bigger than Elvis". So what sparked his all-consuming enthusiasm for this group?

Brian was gay, but any sexual interest they may have aroused in him doesn't entirely explain it, as it wasn't their rough-and-ready, leather-clad look – which Brian certainly responded to – that he intended to sell to the world. His belief went deeper than that. When you consider how often his entreaties were rejected by the London music business, Brian's certainty of the importance of "his boys" feels vaguely supernatural. When he approached George Martin at Parlophone, it ought to have been with all the enthusiasm of a last resort. But Martin has stated on several occasions that while he found the music indifferent (listen to the 'Decca demos' and its hard to disagree with him), Brian's energy and belief made him curious to meet this group, and once he had, he too recognised their star quality. It's as if Brian, a lone believer at the heart of a soon-to-be-exploding universe, instinctively understood that he was the catalytic material from which the big bang would emanate, that when he and The Beatles came together there'd be a starburst which would reverberate for as long as pop music lasts.

The chilling part about Brian's demise was that in the same way he foresaw that The Beatles would explode, it feels like he knew that they were poised to implode too. The verdict on his death was that it was accidental, and all the facts point that way. But it came after months of withdrawal, depression and turmoil that suggest that Brian was retreating from a horde of demons, any one of which might have tipped him into suicide. An inescapable question arises: did The Beatles dream go wrong because Brian Epstein died or did Brian die because The Beatles dream was going wrong?

MEETING THE BEATLES HAD been Brian's salvation. He'd led an oddly directionless life until that day. Born in Liverpool on September 19, 1934, the first child of businessman Harry Epstein and his wife Malka (who, because Malka means 'queen' in Hebrew, was known to everyone as Queenie) he grew up as a well-to-do but restive suburban Jewish boy. Never particularly happy at school during the war, he was bored working in the family's furniture store from 1950.

Conscripted into National Service two years later, he lasted only 10 months before being discharged as "emotionally and mentally unfit to serve". Another spell in the family business was interrupted by a sudden urge to enter showbiz and he won a place at RADA in 1954 to study acting, but quickly dropped out. His homosexuality almost certainly exacerbated his sense of not quite fitting in anywhere, as did the expectations he felt as the eldest son in a Jewish household.

Though he seemed to blossom when he was put in charge of the music department of the family's electrical goods store, NEMS, Brian never shook off his unease. But when he saw The Beatles, he discovered a previously unimagined purpose, a world that chimed with so many things he'd been unable to express: music, rebellion, theatricality, freedom, humour, creativity, youth. Perhaps this explains his unshakeable belief in their importance. Their arrival in his life changed, positively, the way he felt about himself, why shouldn't the rest of the world have the same response?

Incredibly, it did. Two years after taking them on in December 1961 with the promise to raise their Cavern earnings from £5-a-time to £10, Epstein was steering the most astonishing entertainment phenomenon Britain had ever seen, with over £6 million worth of records sold. The Beatles pervaded the culture, first in the UK and then around the globe. Think of the astounding ubiquity of Harry Potter and then multiply that by four, everyone from schoolgirls to presidents felt that to move in the world they had to have an opinion on The Beatles, and then voice it.

To control such power and influence, Brian had to rapidly construct an empire. Guiding a roster of Liverpool acts who totally annihilated the rest of the pop business in 1963 – Gerry And The Pacemakers, Cilla Black, Billy J Kramer – the demands on Epstein's time were tremendous. With Liverpool associates like Taylor and Peter Brown, he moved NEMS to London, where they quickly outgrew their Argyll Street offices next to the London Palladium. Soon, Brian was delegating all but Beatle business to his staff.

Brian operated from the inner circle, as a trusted confidant of the Fab Four. When he moved into a modern block, Whaddon House in Williams Mews off Lowndes Square, George and Ringo took a flat in the same building, and they would often socialise together. Though his public image was as a straight-laced young entrepreneur, Brian was also revelling in the offstage party that accompanied the group's fame. In 1970, John Lennon told an interviewer that he felt responsible for introducing Brian to the pills that began to dominate his life and his moods. "I introduced Brian to pills, to get him talking, to see what he was like – which gives me a guilt association with his death."

In August 1964, when The Beatles were introduced to Bob Dylan by Al Aronowitz and Dylan in turn introduced them to marijuana, Brian was not slow to join in. Dylan passed around a skinny joint of pure grass. By the time it was Brian's turn to turn on, everyone was feeling the effects and found the image of their refined manager toking on the tiny roach, like a tramp sucking on a discarded fag butt, to be among the most hilarious things they'd ever seen. "We were all in hysterics," McCartney told Barry Miles in Many Years From Now. "Then Brian was pointing at himself and going, 'Jew! Jew!', and it was hilarious! We couldn't believe this was so funny. It may not seem the least bit significant to anyone else, but in our circle it was very liberating."

Derek Taylor spoke of Brian as "immensely cheerful and buzzy" and others remember that when The Beatles and their manager entered a room, Brian had as much charisma and charm – and as wicked a sense of humour – as his charges. But Brian also had a morbid side that his closest associates knew well, which was rarely seen by the outside world. "He was definitely mercurial," recalls Alistair Taylor. Brian's American business partner, attorney Nat Weiss, noted his recklessness; Brian liked to flirt with danger. After a holiday in Spain, he developed a great passion for bullfighting. "I think his fascination for bullfighters had something to do with his strange preoccupation with death," Weiss told the makers of the BBC's Arena documentary. Socially, Brian seemed as comfortable among the high-society crowd frequenting casinos and gentlemen's clubs like Curzon House or the Clermont (where Lord Lucan was a member), as he was in seamier parts of town where he'd go to pick up rough trade. Careful not to mix business with his private life, he nevertheless had run-ins with potential blackmailers and there were occasions when he was beaten up by some of his dodgier conquests.

"This was a repeat pattern which he brought on by living too dangerously and drinking too much," Derek Taylor told Arena, "and there were certainly some pills knocking about." By 1964, Brian was collecting regular prescriptions for sleeping tablets and amphetamines and entering the classic 'pills to wake, pills to sleep' trap that has claimed so many. The Beatles' foreign tours, movies, records, merchandising and legal issues all clamoured for his attention, the workload required superhuman stamina. Under such pressure, it was perhaps inevitable that Brian would occasionally lose his cool. His usually calm presence could be demolished by ferocious tantrums at the smallest provocation, often some tiny detail that was meaningless to anyone else.

Brian's private life didn't exactly help him relax, and he never really found a steady relationship. "The people he was attracted to were not the kind of people you settle down with," says Peter Brown. Brian thought he'd found true love when he met Diz Gillespie, a neat young Californian, who moved temporarily into Whaddon House. But Diz was bisexual and upset Brian by bringing women back to the flat and causing scenes in public, once in front of Brian's parents, their doomed relationship dragged on for too long and clearly made him miserable.

IN MOST POP CAREERS, THE public's moral outrage comes first and the cosy approval arrives later. With The Beatles, it happened in reverse. There was a moment, somewhere in 1965, when the whole world knew and approved of the Fab Four, seated at the 'toppermost of the poppermost' that they'd famously aimed for. From that summit the only possible direction was down. Once the screamers paused for breath, the dissenters could get ➧

IVE WRITTEN A
VERY LOVELY SONG
ID LIKE YOU BOYS
TO SING

PHOTOS: REX FEATURES/ROBERT WHITAKER

a look in; and when thousands dissent, it's a political act. With Britain and America conquered, and the records selling everywhere from Finland to Borneo, it seemed like a nice gesture to pay a visit to some remoter places, but the mere presence of The Beatles in a country was starting to generate the sort of uproar that implied they were an invading cultural force to be vanquished. Suddenly 'the public' was not a single acquiescent organism, content to be charmed and entertained, now it was a many-headed beast, showing its teeth. John's infamous "bigger than Jesus" statement in March 1966 had turned the tide in America, by the time of the tour that took in Japan, India and the Philippines, the public mood had definitely soured. The confinement to hotel rooms, the pointlessness of playing to crowds who drowned out the music with hysteria, the combative press conferences, the public burnings of their records, the very real chance of physical danger, all these took the shine off being Beatles.

In Many Years From Now, Paul recalls the moment on August 21, 1966, when, after a miserable, wet and potentially dangerous outdoor appearance in St Louis, Missouri, he finally snapped. "We did the show in the rain and piled into one of those chrome-lined panel trucks, this terrible empty space, on this tour which had become spiritually rather empty, and this empty playing, and on that one occasion I let off a bit of steam, swore a bit and said, Oh well, I really fucking agree with you. I've fucking had it up to here too. And the guys said, 'We've been telling you for weeks, man'. But finally they had my vote."

> **"When Brian saw The Beatles, he discovered a world that chimed with so many things he'd been unable to express."**

The decision to stop touring was one that Brian couldn't influence. He saw the sense in it and he respected the boys' feelings, but some part of him felt that, if they weren't going to go out in public again, he was effectively being made redundant.

As the final date – at Candlestick Park in San Francisco on August 29, 1966 – approached, Brian told Nat Weiss that this would be The Beatles' last ever tour. The night before, at LA's Dodger Stadium, Brian's errant lover, Diz Gillespie, showed up unexpectedly. Brian was delighted and thought it proved Diz's love for him, but Weiss believed the suave young man was a hustler, only interested in taking money from his rich gay prey. Sure enough, after the final performance, it was discovered that Diz had vanished and taken briefcases belonging to both Brian and Weiss. Brian's contained pills, contracts and material he was embarrassed about becoming public, so he decided not to pursue the matter. Weiss, however, wanted his case returned, so alerted the police. Gillespie was picked up and the cases and their contents recovered, but realising that he'd been duped by someone he trusted – coinciding with the last performance by his boys – seemed to tip Brian into despair. "That accounts for his first major depression," says Weiss. "That was the beginning of Brian's loss of self-confidence."

"Brian was always subject to mood cycles," Geoffrey Ellis, NEMS' CEO told documentary-maker Deborah Geller. "He would be high from time to time, people would take problems to him and he'd say, 'We'll resolve this, don't worry, everything will be fine'. Other times he would retreat to his home and not come out, just refuse to take calls and refuse to attend meetings."

Brian began to conduct all his business from his new house in Chapel Street, Belgravia, dealing mostly with his assistants Wendy Hanson and, later, Joanne Newfield. The latter recalls starting work at 10am and frequently finding notes from Brian saying "Wake me up with breakfast at 3pm". Brian would be putting in late nights at his favourite casinos, fuelled by amphetamines. Paul McCartney recalls seeing Brian losing thousands at chemin de fer or baccarat. "The jaw would be grinding away, Brian would be, 'Ugghhh, the pills'."

Towards the end of 1966, Brian entered into negotiations with Robert Stigwood, the capable Australian manager of The Bee Gees and Cream, to come on board as co-managing director of NEMS. "This wasn't a popular move among the NEMS staff," Geoffrey Ellis told Geller, "because it meant we'd lose Brian as the constant presence and mentor, and he was very well liked." Stigwood was to be assigned everything except The Beatles and Cilla Black, but was also offered an option to pick up a controlling interest in the company for £500,000.

"I wasn't terribly happy about it and The Beatles weren't at all happy about it," says George Martin, "they didn't want to work with anybody except Brian."

The Beatles held a meeting with Brian, insisting that they refused to be sold to anybody. They were happy for Brian to carry on managing them, but if he sold his interest in them to Stigwood without their permission they would, to quote McCartney: "Record God Save The Queen for every single we make from now on. And we'll sing it out of tune. So if this guy buys us, that's what he's getting." As far as they were concerned, the matter was closed.

With the group busy in the studio, Brian realised he needed to concentrate on other aspects of their career. He was particularly keen on setting up another feature film, commissioning hot, young –

John and Brian enjoy James Thurber on the train to Hamburg, June 1966.

"This urinal ain't big enough for the three of us!" George, Brian and John, Tokyo, July 1966.

and gay – playwright Joe Orton to write an original script. (Orton delivered a first draft called Up Against It, a brave effort defeated – as Charles Wood had been on Help! – by having to concoct a plausible story with four heroes. Orton's awkward solution was to cast the four Beatles as different aspects of a single character.) Brian also re-entered into discussions with King Features, holders of the rights to animate the Beatles, about a full-length cartoon.

"I had several meetings with The Beatles, while they were going to Harrods to buy the gear for their [Indian] trip," remembers Yellow Submarine producer Al Brodax. "We talked a lot and we got along very well when Brian was out of the room. [He] was difficult." But if Brian was tough to deal with it was because he'd learnt his lesson over the debacle with American merchandising. In 1965, realising that they'd entered into a very poor deal for all The Beatles' US spin-offs – the wigs, lunchboxes, bubblegum cards et al – Epstein and his lawyers sued the American company, Seltaeb. Now, in January 1967, after a protracted and expensive suit and counter-suit, The Beatles had finally secured a fairer deal, though it came too late to save the revenue generated at the height of Beatlemania. Perhaps feeling guilty at having sanctioned such a poor deal, Brian paid the legal expenses out of his own money.

He soon had a chance to make amends, though. The Beatles' 1962 contract with EMI included three renewable one-year options and a miserable penny-per-single royalty. Renegotiating the terms in 1963, Brian could offer just one further option, because his own contract with the group only extended to 1967. This meant that, as The Beatles became preoccupied with *Sgt Pepper's Lonely Hearts Club Band*, their EMI contract was about to expire. Visiting America, Brian thought he'd shop around. He went to CBS, who told him The Beatles had peaked, and stormed out; he spoke with RCA, who seemed happy to coast along with Elvis releases – he thought they were "cabbage-heads"; he may also have talked briefly to Ahmet Ertegun at Atlantic. Finally, he simply agreed to re-sign to EMI, but requested separate contracts with Parlophone UK and Capitol US. A huge deal was agreed, securing the group, collectively and individually, until 1976, with a massive $2 million bonus received from the US alone. The group also won a nine per cent royalty, a major coup in the age of three and four per cent deals.

Having set all this in motion, Brian took a break, visiting friends in New York and travelling to Spain for the bullfights. He also pursued a recently discovered interest in LSD – "I think LSD helped me to know myself better and helped me to become less bad-tempered," he told Melody Maker in May 1967 – which he gleefully added to his intake of booze, amphetamines and barbiturates. His holiday ended several weeks later in the Priory drug-rehabilitation clinic in Roehampton.

He emerged just in time for the release of *Sgt Pepper* and the massive Our World global live TV broadcast of June 25, where The Beatles performed All You Need Is Love. It had been a triumphant period: a lucrative new contract, a hugely successful album, an epochal new single unveiled in front of the largest TV audience ever known. Brian had every right to feel good about the way things were going, but just a few weeks later, his father suddenly died, and Brian's equilibrium was rocked yet again.

ON WEDNESDAY AUGUST 23, BRIAN VISITED London's Chappell Studios to chat to the boys as they worked on Paul's song, Your Mother Should Know. He'd already spent some time sketching out budgets and production requirements for the Magical Mystery Tour during a previous meeting with Paul, but was now firming-up plans for the filming. George, John and Paul had tickets to see a lecture the next day by the Maharishi Mahesh Yogi at the Hilton Hotel (Ringo was visiting his wife Maureen, and their new baby, Jason, in hospital). They were so impressed by the Maharishi's talk that they decided to travel to Bangor in Wales to attend a seminar he was conducting there over the weekend. The boys invited many friends and associates to join them on the train journey to Wales on Saturday, but Brian had planned to spend the weekend with friends in his

PHOTOS ROBERT WHITAKER

Sofa so good: Maureen, Ringo, Brian, George and Patti relax on Epstein's balcony, 1965.

country house, Kingley Hill in Sussex. However, he said he'd join The Beatles for the final day of the seminar, August Bank Holiday Monday.

Friday was a warm, sunny day and Brian was in a good mood when he left his house in Chapel Street after work and drove down to Sussex in his convertible Bentley Continental. He'd invited Geoffrey Ellis and Peter Brown to join him for the weekend, but had also been hoping to see the young, gay manager of The Yardbirds, Simon Napier-Bell, whom he'd first met a week earlier. Bell, however, had other plans and, despite Brian's insistence that he break them, declined the offer to visit Kingley Hill. Brian had also been turned down by his assistant Joanne and her best friend, the singer Lulu, who both had previous engagements. By the time Ellis and Brown arrived at the house, Brian was impatient for some company. He'd invited some other friends too but, when they hadn't shown up by dinner time, Brian apparently decided that a quiet weekend in the country with two people from NEMS wasn't what he wanted, and declared that he was returning to London in search of entertainment. Ellis and Brown tried to dissuade him – he'd had rather a lot to drink at dinner – but Brian was adamant and said he'd be back in time for breakfast. Ironically, shortly after he left, a taxi pulled up outside and deposited four tardy friends who were surprised to find that their host had gone.

At lunchtime on Saturday, Ellis and Brown were alone again, and went to a nearby pub for lunch where they called Brian at the Chapel Street house. He called back later and said he was tired and going to stay in bed to rest. By the following day, they were beginning to feel a bit awkward about enjoying Brian's hospitality without him. They called Chapel Street again to persuade him to come back for the remainder of the weekend, and spoke to Brian's butler, Antonio, who said Brian was home but had locked the hall door which led to his room. Ellis and Brown returned to the pub for Sunday lunch.

Shortly afterwards, Joanne Newfield received a call from the distressed Antonio, who said that he was worried about Brian. She wasn't especially concerned, as she was used to Brian's 3pm breakfasts, but, after eating her lunch, she decided to drive round and check on him. He still hadn't appeared, and between the bedroom and the locked hall door there were two sets of doors and a dressing room, so rousing him was tricky. She went to her office and tried the intercom that Brian had installed between their rooms, but there was no reply. She began to wonder why Brian was here anyway and called Peter Brown to ask why Brian had left Kingley Hill. He told her the story. She told him she was going to break down the doors but he advised against it, as Brian had been furious after a previous false alarm. Unable to contact Brian's doctor, Joanne asked Brown if he knew of anyone. He suggested his own doctor, John Galway. She rang Dr Galway, who agreed to come over, and then called Alistair Taylor, who, reluctantly – because he'd experienced similar, pointless missions, and had, literally, only just returned from LA – agreed to come to the house. He sensed a particular unease in Joanne's voice which he could not ignore. Dr Galway arrived and, with Antonio, broke down the doors to Brian's bedroom.

The curtains were drawn. On the bed was some correspondence, a plate of chocolate digestive biscuits, a glass and half a bottle of bitter lemon. On the bedside cabinet were about eight bottles of tablets, but none of them empty and all with the lids firmly replaced. In the bed was Brian, apparently asleep. Dr Galway examined him. He was dead.

"I introduced Brian to pills, to get him talking, to see what he was like – which gives me a guilt association with his death." Lennon

The Beatles heard the news in Bangor. John took the call and went white. "Brian's dead," he told the disbelieving room of Beatles and their partners. Yet, hearing the news at this spiritual retreat helped cushion the blow. As they left, George declared to the waiting press: "There is no such thing as death. It is a comfort to us all to know that he is OK." In footage of their departure, John looks completely disorientated. "I can't find words to pay tribute to him. It's just that he was loveable, and it is those loveable things that we think about now."

The Beatles were never the same again. In fact, very little in the organisation survived intact. Robert Stigwood had indeed exercised his option on NEMS and now offered his services as The Beatles' manager, but was turned down, and left the company, taking his artists with him. NEMS entered a steady decline. All Brian's clients suffered personally or professionally.

NOT SURPRISINGLY, THE RUMOUR-MILL immediately considered suicide. Motives put forward included the forthcoming end of Brian's management contract with The Beatles and possible doubts about its renewal and insecurity at the sudden appearance of the Maharishi. Some say that The Beatles were already rocky, their desire for Beatledom waning, what with Ringo's family commitments, George's spiritual quest, John's insatiable appetite for drugs, Paul taking charge of *Sgt Pepper* and Brian felt sidelined and powerless to halt a decline. Others wondered if Brian had simply felt tremendous loneliness after being unable to persuade friends to join him at Kingley Hall and was disconsolate over his loveless life. Simon Napier-Bell, returning from his weekend away to find several slurred answer-phone messages from Brian, even briefly wondered if Brian had actually killed himself just to spite him, as if in the ultimate tantrum.

The coroner's inquest found that Brian Epstein had died accidentally of Carbrital poisoning. The most likely scenario seems to be that he had taken barbiturates to get to sleep. In the middle of the night he'd awoken, woozily imagined he'd not had his sleeping tablets, and then taken two more. Mixed with the alcohol he'd ingested earlier, and perhaps because he'd been inactive during most of the day, these two pills were enough to prove fatal.

Suicide was ruled out. The evidence against it rested chiefly on the amount of barbiturate found in his body and the state of the pill bottles in his bedroom; if he'd seriously intended to overdose he could have taken many more pills. There was also no note. Friends also knew that in previous weeks, he had been full of ideas and projects he seemed very excited about. He was also concerned about his mother's welfare following his father's death.

But rational justifications for living wouldn't necessarily occur to a depressed, suicidal person such as Brian. For Brian had intentionally overdosed before, on at least two occasions. The worst time, when he was discovered by Peter Brown and chauffeur Bryan Barrett, he even left a goodbye note. He was saved by a stomach pump in the Priory. Another time, he rang Barrett and told him what he'd done; the chauffeur raced round and made him vomit with salt water. And, on two other occasions, he'd threatened to end it all on the telephone to Alistair Taylor.

Joanne Newfield had once asked Brian's doctor why her boss kept slipping suddenly into deep depressions: "He told me, 'Brian's on a collision course. We all have an in-built ability if we're depressed to try to rise above it or waylay it. But Brian heads straight towards it and collides with himself'."

Some weeks after his death, Joanne returned to Brian's house for the first time, to collect some paperwork for his brother Clive, who had inherited the business. "I didn't want to go back," she said. "The staff had gone and the house was empty. I was really spooked about being in Brian's room. All I wanted to do was put everything in bags and get out. Then I found a book that I used to leave letters in for Brian to sign. I opened it and, to my absolute horror, I found two suicide notes. One to Clive and one to Queenie. But they were dated much earlier, some seven or eight weeks before he died, saying something to the effect of: 'Don't be sad. I'm OK. Take good care of yourself. I love you'. They were very short. Maybe they'd been there ever since he'd written them and he'd never looked in that book again, I don't know. I think Brian was obviously contemplating suicide. Then [his father] died and he changed his mind. He couldn't do that to his mother."

It appeared that Brian Epstein had not intended to die – this time – but was loitering near the slipway to oblivion, when he tripped. He was 32 years old.

Of course, since his death there have been murmurings that Brian Epstein wasn't a very good manager. But at least three things suggest he was brilliant. First, he was the original. There were no precedents for a pop group on The Beatles' scale, yet he made it happen, and ran it as smoothly as anyone could have at the time. Second, the suited and booted, mop-topped Fab Four – the first globally-recognised pop group – were Brian's vision. These days a committee of overpaid stylists and marketing execs would shape that image. And get it wrong. Brian did it alone. Lastly, there's The Beatles' loyalty to his memory. They have always admitted that their amazing story could not have happened without Brian, whom they loved; and that unity became impossible after his death, that when he'd gone they felt bereft in ways beyond mere business guidance. There are very few groups who'd speak in those terms about their management, however good the deals. They've always insisted that they would have renewed their contract with Brian. The Beatles had been a Pandora's Box of possibilities. Only Brian carried its key. ■

The Beatles in Bangor on the day they found out Brian was dead August 27, 1967.

The Lennons at Brian's memorial service, Abbey Road's New London Synagogue, October 17, 1967.

George and Pattie arrive at the Synagogue.

Paul arrives at the service.

New London Synagogue
Ringo and Maureen [illegible] upon the synagogue.

PHOTOS: ROBERT WHITAKER/HULTON ARCHIVE

6 A cello part is overdubbed onto Blue Jay Way in Abbey Road.

7 New York promoter Sid Bernstein offers The Beatles $1m to perform live again at Shea Stadium

11 An exhibition, Yoko Plus Me, opens at the Lisson Gallery, London. The show is funded by Lennon, who is also the 'Me' of the title.

12 In Abbey Road, Lennon assumes the role of producer for the first time, working on tracks for Magical Mystery Tour. The main track recorded is Shirley's Wild Accordion performed by Shirley Evans, Reg Wale, Paul and Ringo.

13 To promote the film How I Won The War, United Artists Records release a single, How I Won The War, credited to Musketeer Gripweed and The Third Troop. The implication is that this is a solo single by Lennon, who played Gripweed in the film. In fact, Lennon's voice is heard in a two-second long dialogue excerpt from the soundtrack. The Times reports that informal discussions have taken place between The Beatles and The Rolling Stones "on possible business projects" involving both groups, but these are later dismissed as insignificant.

17 All four Beatles attend a memorial service for Brian Epstein at the London Synagogue, St John's Wood.

18 The movie How I Won The War, featuring Lennon , opens (above) at the Pavilion Theatre, London.

19 Guitars and vocals are overdubbed onto Hello, Goodbye at Abbey Road Studios.

20 Flutes are added to The Fool On The Hill and a viola is overdubbed onto Hello, Goodbye at Abbey Road. The Chris Barber Band releases a new single, Cat Call, composed by McCartney.

25 McCartney overdubs bass onto Hello, Goodbye in Abbey Road.

27 At Twickenham Film Studios, The Bee Gees are asked if they would consider composing a soundtrack to the film Wonderwall. The job eventually goes to Harrison

29 Additional filming for Magical Mystery Tour takes place in Acanthus Road and Lavender Hill, London

30-31 McCartney spends two days filming The Fool On The Hill sequence of Magical Mystery Tour, in Nice, France

NOVEMBER 67

1 Mixing sessions for Hello, Goodbye and The Fool On The Hill take place in Abbey Road.

2 McCartney overdubs a second bass guitar part onto Hello, Goodbye at Abbey Road

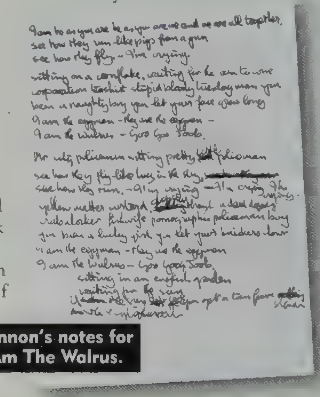
What: I Am The Walrus recorded
Where: Abbey Road studios
When: September 5, 1967

THE EGGMAN COMETH

I Am The Walrus was meant to show the meaninglessness of analysing pop music – but it became Lennon's most-studied lyric, says **Johnny Black**.

JUST FOR A MOMENT, IMAGINE THERE'S A heaven. It's easy if you try. And then imagine John Lennon up there. He's laughing, isn't he? That's because, 30-odd years after he cobbled together I Am The Walrus, we're still trying to analyse what it means. Yet Lennon himself made it crystal clear in 1980, during a Playboy interview, that his most deliberately meaningless song came about shortly after he noticed how, sometimes, "Dylan got away with murder. I thought, I can write this crap too."

As a psychedelic classic, the combination of words and music in ...Walrus is devastatingly powerful but, as a lyric, it works only because Lennon's skilfully compiled hodgepodge of surreal images and literary references can be interpreted in countless ways, each as right as all the others.



Lennon's notes for I Am The Walrus.

Musically, the song's first inspiration was the distinctive two-note siren-wail of a police car passing Lennon's Weybridge home while he was tripping one weekend. The words, "Mis-ter, ci-ty, policeman, sitt-ing, pre-tty..." fitted nicely, and more was added a week later, under the same chemical.

Simultaneously, he'd been noodling with a brace of unconnected ideas. First was the more pastoral melody that carries the lyric, "Sitting in an English garden...", and second was the phrase, "sitting on a cornflake".

"Lennon hoped to provoke scholars into interpreting his gibberish as pearls of Beatle-esque wisdom."

In his book, John Lennon: In My Life, Lennon's lifelong friend Pete Shotton revealed the catalyst that brought all those parts together. During a visit to Weybridge, the pair had "howled with laughter" on learning that Beatles songs were being analysed in classes at their old school, Quarry Bank. Lennon was immediately determined to write something as meaningless as possible, purely for the fun of provoking scholars, critics and musicologists into interpreting his gibberish as pearls of Beatle-esque wisdom.

Lennon then asked Shotton to remind him of a scabrous verse they had sung as schoolboys. He obliged...

"Yellow matter custard, green slop pie,
All mixed together with a dead dog's eye,
Slap it on a butty, ten-foot thick,
Then wash it all down with a cup of cold sick."

Seizing the moment, Lennon adapted the verse, added the freshly minted image of a "semolina pilchard climbing up the Eiffel Tower", and the song was under way. Well satisfied, he turned to Shotton and said, "Let the fuckers work that one out."

The titular Walrus came later, drawn from Lewis Carroll's poem, The Walrus And The Carpenter, in Alice Through The Looking Glass. Continuing in Carroll's absurdist vein, Lennon spiced up his lyric with several newly created words – 'crabalocker', 'snied' and 'texpert'.

On September 5, 1967, recording of the rhythm track started in Studio 1, Abbey Road, with Lennon completing a piano/vocal demo the following evening.

George Martin then came up with one of his most memorable orchestrations, although McCartney insists that, "John told him very specifically what the orchestration should be on I Am The Walrus, sang to him how he wanted the strings." However the work was shared, Martin's arrangement is a key element in the track, a masterful blend of eight violins, four cellos, three horns and a clarinet. Martin also brought in the Mike Sammes Singers, who, more used to crooning easy-listening standards, sound as if they relished the rare opportunity to extend their range by chanting, "Got one, got one, everybody's got one" and "Oompah, oompah, stick it up your jumper!"

One final surreal touch came on September 29, when random lines from a BBC Third Programme radio production of King Lear were added – the radio being tuned by Ringo, while John worked the mixing desk.

Coupled with McCartney's Hello, Goodbye, I Am The Walrus was released in the UK on November 24, hitting the shelves in America three days later. It also appeared on the British Magical Mystery Tour EP, and its album-length American equivalent.

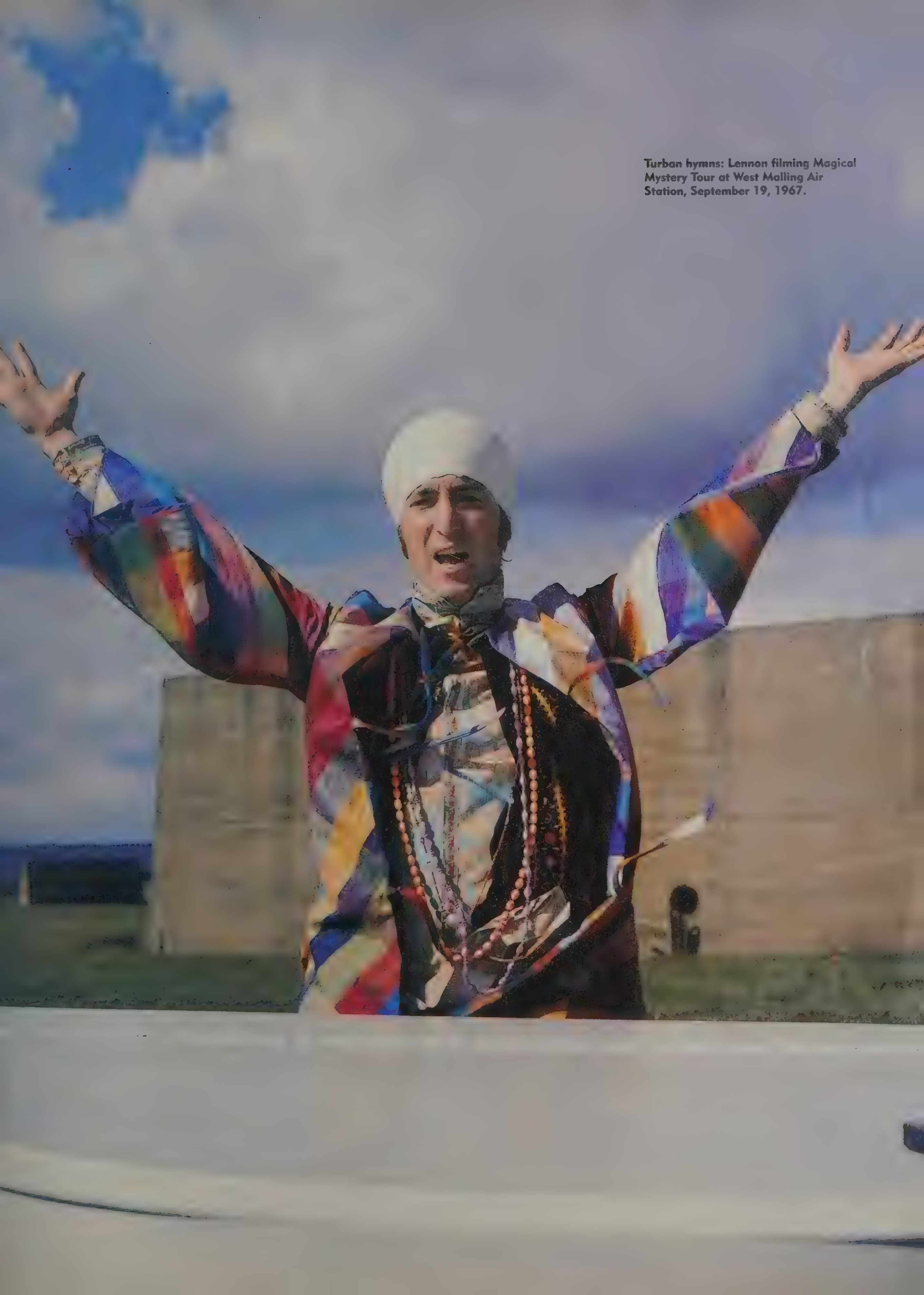
Within days of release, the BBC had banned the track because of its use of the deeply offensive word 'knickers', but that didn't stop it reaching Number 1 in the UK singles chart on December 6, where it remained for seven weeks. Three weeks later it hit Number 1 in the US for the first of three weeks.

Just as Lennon had hoped, successive generations of scholars have outdone each other in efforts to imbue the song with precisely the kind of significance he set out to avoid, pointing out, for example, the relevance of the fact that Chapter 6 of Through The Looking Glass, "deals with the inherent meaninglessness of words, the arbitrary assignment of semantic content."

And even Lennon fell into his own trap. In the afore-mentioned Playboy interview he offered an explanation of the term "elementary penguin", saying, "All these people were going on about Hare Krishna, Allen Ginsberg in particular. The reference to elementary penguin is the elementary, naive attitude of going around chanting 'Hare Krishna', or putting all your faith in any one idol."

Whatever it may or may not mean, I Am The Walrus remains an undisputed, trail-blazing psychedelic masterpiece, as profound in its influence on popular music as Alice In Wonderland was on fantasy literature.

PHOTOS: TOPHAM PICTUREPOINT/APPLE; HULTON ARCHIVE; COURTESY OF LENONO ARCHIVE



Turban hymns: Lennon filming Magical Mystery Tour at West Malling Air Station, September 19, 1967.

'The High Priestess Of The Happening' at her Half-A-Wind Show, Lisson Gallery, October 1967.

What: Yoko's Half-A-Wind opens
Where: Lisson Gallery, London
When: October 11, 1967

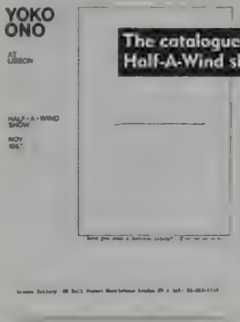
THE OTHER HALF

Yoko Ono and John Lennon's world became one when she invited the Beatle to invest in her latest art project, reckons **Peter Doggett**.

IN 1967, YOKO ONO WAS THE MOST notorious avant-garde artist in Britain. Virtually exiled from New York by disputes among her peers in the Fluxus Group, Ono was adopted by the British media as the token weirdo of an already weird year – dubbed 'The High Priestess Of The Happening'.

The Tracey Emin of her era, Ono collected more column inches than the rest of the artistic community combined. Her Film No. 4 (Bottoms) scandalised and titillated London society in equal measure. Her conceptual and mostly silent concerts of Music Of The Mind provoked fierce debate in the fledgling underground press. Wrapping Piece, in which she covered the Trafalgar Square lions in rolls of paper, made the pages of the London dailies.

Since their meeting at the Indica Gallery the previous autumn, Ono had maintained regular contact with John Lennon, aware that such a prestigious admirer could secure endless financial and publicity benefits for her work. In early September 1967, she made one of her occasional visits to the Lennons' house, catching John unawares in the wake of Brian Epstein's death. He agreed to subscribe to her forthcoming 13 Days Do-It-Yourself Dance Festival, price £1. More importantly, Yoko persuaded him to sponsor her next art event, a show billed as 1/2 Life at the Lisson Gallery in Marylebone.


YOKO
ONO
AT
LISSON
HALF-A-WIND
SHOW
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1967

The catalogue for the Half-A-Wind show.

"Lennon stayed away from Yoko's exhibition. But his mind couldn't help but respond to Yoko's ideas."

Though she had written earlier in the year that "men have an unusual talent for making a bore out of everything they touch", she was eager to obtain Lennon's backing. He agreed on the condition that his name didn't appear in the publicity. But, accidentally on purpose, Ono added a blatant reference to the Beatle into her programme notes, and let slip to the press that the event's subtitle, 'Yoko Plus Me', was a subtle reference to a famous millionaire pop star.

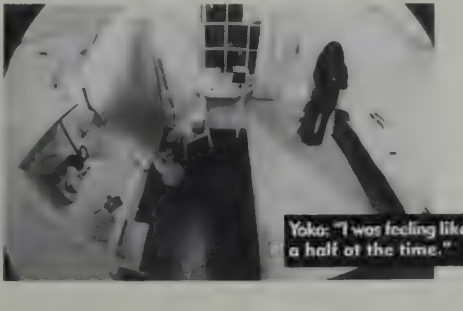
Meanwhile, daily postcards from Ono tripped through Lennon's letterbox in late September and early October. Her Dance Festival comprised a series of 13 instructional cards, bearing messages such as "Draw a large circle in the sky" and "Boil water and watch until it evaporates". While Cynthia Lennon lampooned the Festival as a joke, Lennon was intrigued. Coincidentally or not, the Dance Festival was timed to end on his 27th birthday.

Two days later, Ono's event – now retitled Half-A-Wind Show – opened at the Lisson. One room was entirely devoted to items of furniture and household appliances, all painted white and chopped in half. "I was feeling like a half at the time," she explained later. "The other side of me was empty. The piece was a reflection of the metaphysical room within me." To the press at the time, she noted merely that "everything we see is just the tip of the iceberg", and "I think of this show as an elephant's tail". In the programme notes, she enlarged on her theme: "Somebody said I should also put half-a-person in the show. But we are halves already."

The show gave Ono a second chance to exhibit some of the pieces which had intrigued Lennon at the Indica – the apple on a stand, the box of smiles. The other major exhibit was The Stone, another starkly white room made of shoji, a fragile and transparent form of paper manufactured in Japan. Lights beyond the walls slowly brightened and then dimmed, condensing a year in the life of the earth, revolving around the sun, into a few minutes. Not that participants were aware of the luminosity or otherwise of their surroundings, as they were asked to climb into black bags, into which no light passed. "When you are inside the bag," Yoko explained, "you are observing yourself going from dawn into night. It is as if you are experiencing a highly abstract life process."

Embarrassed at being linked with this strangeness, and uncertain about the nature of his feelings for Ono, Lennon stayed away from the Lisson Gallery while the exhibition was being staged. But his mind couldn't help but respond to Yoko's ideas. During one of their regular phone calls, he suggested that she sell a range of empty bottles, under the premise that they contained the missing and therefore invisible halves of the furniture from the Half-A-Room. "It was such a beautiful idea," Ono crooned, "I decided to use it, even though it was not mine."

Slowly, John and Yoko's worldviews were edging closer together. It was not so far from Lennon's "turn off your mind, relax and float downstream" to Ono's conviction that "what art can offer is an absence of complexity, a vacuum through which you are led to a complete relaxation of mind... Make yourself dispensable, like paper. See little, hear little and think little". The Half-A-Wind Show was their first public acknowledgement of a shared artistic identity. Any closer union would have to wait six months, until Lennon's wife Cynthia was out of the country and two misunderstood artists could be reborn as virgins.


Yoko: "I was feeling like a half at the time."

PHOTOS TONY COX/LENONO PHOTO ARCHIVE/HULTON GETTY

NOVEMBER 3-29, 1967

3 Harrison is filmed for the Blue Jay Way section of Magical Mystery Tour at Starr's home, Sunny Heights.

6 The Beatles oversee mixing sessions for various Magical Mystery Tour tracks, at Abbey Road

7 In Abbey Road, McCartney adds new vocals and effects to Magical Mystery Tour.

8 Cynthia Lennon divorces John. How I Won The War has its US premiere in New York.

10 A promo clip for Hello, Goodbye is filmed at London's Saville Theatre (above).

15 In an attempt to circumvent a new Musicians' Union rule forbidding miming on UK TV, George Martin removes the violas from a mix of Hello, Goodbye, and dubs the result onto the group's promo clip for the song. This is because no viola players are seen in the film, and it is hoped that no one will notice that The Beatles themselves are miming in the clip. The deception fails, however, and the film is not shown on British TV.

17 A new mix of I Am The Walrus is prepared at Abbey Road.

19 McCartney is present when The Bee Gees play at the Saville Theatre, London.

21 The Beatles are filmed by a camera team from Top Of The Pops at Norman's Film Productions, London. The plan is to use the footage to mask the most obvious miming in their promo clip of Hello, Goodbye.

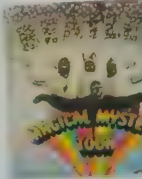
22 Harrison is in Abbey Road working on his soundtrack to the film Wonderwall. Because of the Musicians' Union rule, tonight's edition of Top Of The Pops cannot show the promo clip for Hello, Goodbye. The song is shown instead over a background of scenes from A Hard Day's Night.

24 Hello, Goodbye/I Am The Walrus, is released in the UK.

25 Lennon is interviewed on the BBC Radio 1 programme, Where It's At, speaking about the Magical Mystery Tour EP.

26 The promo film for Hello, Goodbye has its first US showing, on the Ed Sullivan Show

27 Hello, Goodbye/I Am the Walrus is released in the US. The Magical Mystery Tour EP is released in the UK, and an album-length version is released in the US



28 The final Beatles Fan Club record, Christmas Time Is Here Again!, is recorded in Abbey Road

29 The Scaffold, featuring McCartney's brother Mike McGear, enter the UK Top 30 with their single Thank U Very Much

DECEMBER 67

3 Ringo Starr flies from Heathrow, UK, to Rome, Italy, to begin filming his role in Candy, based on the Terry Southern novel.

4 In Rome, Ringo Starr is fitted for his costume for the film Candy. He also has his hair dyed black for the role as a gardener, and is coached in speaking with a Mexican accent.

5 Lennon and Harrison represent The Beatles at a party to mark the next day's opening of the Apple Boutique, in 94 Baker Street, London.

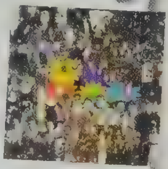
6 Hello, Goodbye begins a seven-week run at Number 1 in the UK.

7 The Apple boutique opens at 94 Baker St, London.

9 A Whiter Shade Of Pale by Procol Harum is voted Best British Single of The Year by readers of NME, some 1,200 votes ahead of The Beatles' All You Need Is Love.

9 Starr films interiors for Candy, on a sound-stage at Incom, Rome, Italy.

11 The final Beatles Fan Club Record, Christmas Time Is Here Again (right), is mailed out.



12 Starr continues filming interior scenes for Candy in Rome.

13 The Times reports that, following critical letters received at Westminster City Hall, The Beatles are to be asked to submit a formal application for planning permission relating to the brightly coloured designs on the exterior of their Apple Boutique, on Baker Street, London. The Town Planning Committee will then decide whether the designs contravene the Control of Advertising regulations and, if so, they will have to be removed.

14 Starr films a motor-cycling sequence for Candy in Rome.

15 Shooting begins on the film Wonderwall, for which Harrison is composing the soundtrack.

16 In Rome, Starr does has his last day of filming for Candy, while Lennon and McCartney fly to Paris for a UNICEF gala.

17 Lennon and Harrison host a Magical Mystery Tour party for the Fan Club Secretaries at the Hanover Grand Film and Art Theatre, London. Beatles & Co becomes Apple Corps Ltd

20 Ray Charles enters the UK singles chart with his version of Yesterday, which will peak at Number 44, as Paul McCartney and Jane Asher return from Campbeltown to London

21 The Beatles hold a party in the Royal Lancaster Hotel, London, to launch their TV film, Magical Mystery Tour

25 Paul and Jane announce their engagement, but the news is kept strictly to family and close friends

26 Magical Mystery Tour is screened by the BBC, to almost universally bad reviews

What: Apple is born
Where: London
When: November 17, 1967

THE BIG APPLE

The Beatles were advised to spend some money before the tax man got it. Thus the seeds of Apple Corps were sown. By **Harry Shapiro**.

SOURCES DIFFER AS TO EXACTLY WHEN The Beatles started Apple, but on November 17, 1967, The Beatles partnership, Beatles and Co, changed its name to Apple Corps Ltd and the holding company was born. Flip back to April 1967, in the run-up to the Summer of Love. London was wreathed in dope smoke and incense, but serious financial matters were afoot with The Beatles. Crippling taxation of anything up to 96 per cent was threatening to bang a black hole in their individual wealth and unless they wanted to hand over three million large ones in tax, the advice was to invest in related music activities to catch whatever tax breaks were going.

From their existing company Beatles Ltd, Apple Corps was formed, which was to manage a new partnership called Beatles and Co. Apple would own 80 per cent of the partnership with the individual Beatles owning 5 per cent each. The first thought was that there should be a chain of Apple Record shops, not so much because they wanted to sell records, but because prime retail sites would be bought up for the chain. But the idea was ditched as too commercial for The Beatles. Apple needed to reflect the spirit of the age and instead of real estate, the ideas for the company ballooned to incorporate music, film-making, publishing, design and electronics. This was revolutionary stuff for the times – a band, even a band as big as The Beatles, having some control over their finances. But while the financial imperative for Apple may have been obvious, what motives drove the The Beatles?

John Lennon was a changed man after meeting Yoko Ono and under her influence he metamorphosed from a scally rough-house into an eager supporter of 'causes' and creative guerillas like Yoko, whose avant-garde art was savaged by the critical establishment. McCartney's consciousness had been expanded too, not only by drugs but by his first solo trip to the USA in April 1967. And like John, Paul had a philanthropic vision, but he came at it from the more traditional perspective of upper middle class patronage than a benefactor of underground radicalism. Paul had lived at Jane Asher's parent's house and was captivated by their cultured social milieu – acting, classical music, stimulating after-dinner conversations. Once the Beatles stopped touring, Paul busied himself improving his education – reading, watching foreign movies. It was the Magritte's big green apple painting, 'The Guessing Game' lying around Paul's flat, that inspired the company logo and Paul added 'Corps' for a joke.

Paul with 'Magic' Alex, the MD of Apple Electronics.

More than the others, Paul was becoming dissatisfied with the way Brian Epstein was managing their affairs. In January 1967, Epstein secured a much more favourable contract from EMI than the risible royalty they had 'enjoyed'. Paul was scathing of the new deal, pointing out that the Rolling Stones were earning more money even though they sold fewer records. Once The Beatles came off the road, Epstein felt increasingly remote from the band, became even more insecure and upped his intake of drugs. In a self-fulfilling prophesy, he was now less able to hold the reins of his business empire and made the unpopular decision to sell a controlling interest in NEMS to Robert Stigwood who became co-managing director. Paul had further grounds for dissent when a court case revealed that Epstein had signed away 90 per cent of their US merchandising rights. The agreement to form Apple was made in April 1967, but the whole process was accelerated by Brian's death on August 27.

Paul said in 1967: "Apple is not in competition with any underground organisations, rather it exists to help, collaborate with and extend all existing organisations, as well as to start many new ones". So far so good, but then a comment which showed the advice to invest was being taken as a brakes-off clarion call to spend "The profits go to the combined staff (of the different divisions) so that everyone who needs a Rolls Royce can have one..."

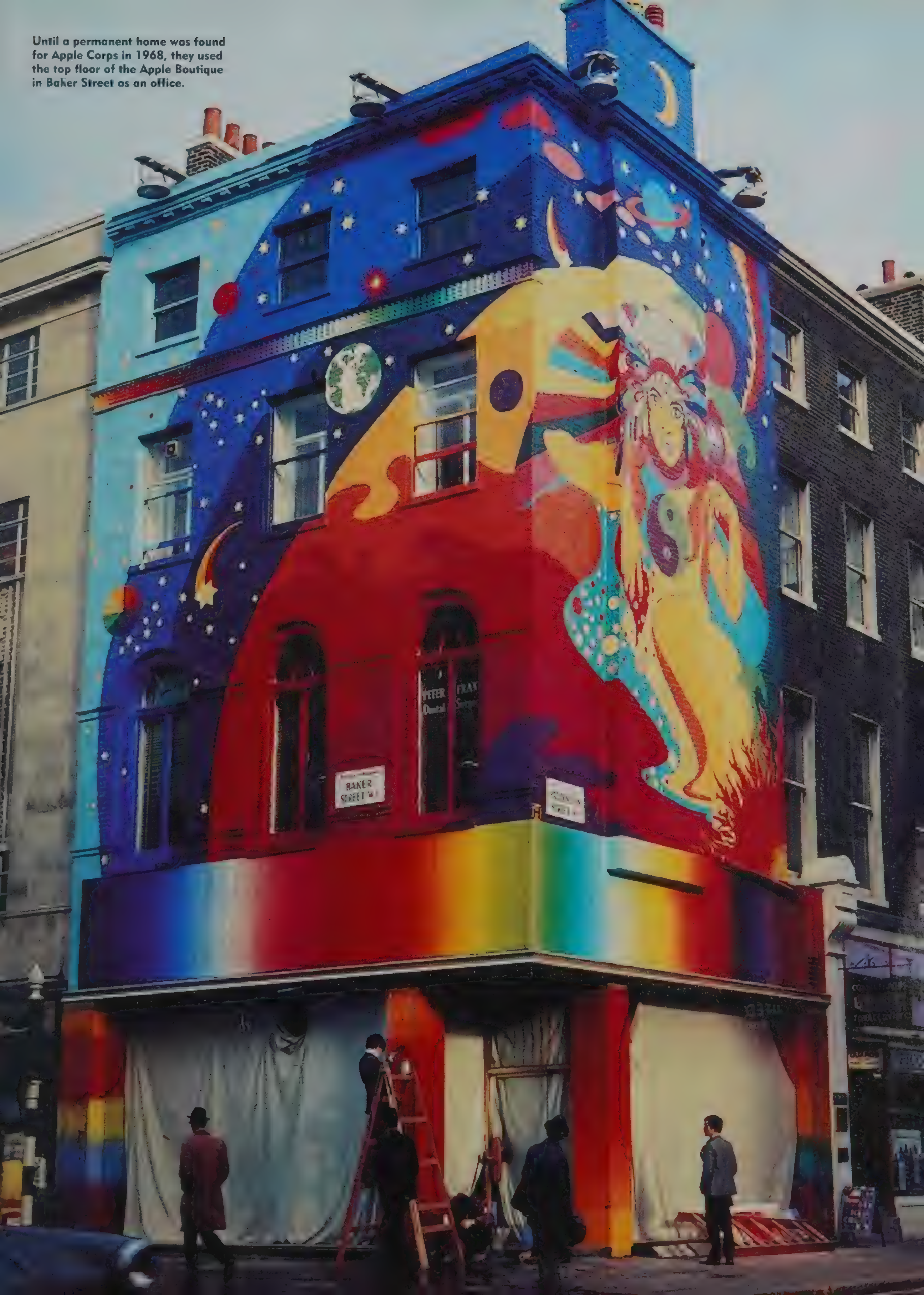
The terms of the partnership agreement which seemed fine for the 'Summer of Love' became germane to the 'Winter of Discontent' when Paul tried to dissolve the partnership through the courts in January 1971. Apart from pooling all the income for their creative efforts into one pot, under the Partnership Act the partnership could act on a majority decision – one of the most controversial being to appoint (against Paul's wishes) Allen Klein to handle their affairs. However, the judge ruled that while the April '67 deed allowed the appointment of 'agents' to act for Apple, a manager was more than an agent, and to appoint Klein without Paul's agreement was a breach of the 1967 deed of partnership.

Early beneficiaries of the Beatles initial £800,000 investment revealed everything that was right and wrong with Apple. 'Magic' Alex Mardas was a Greek student who passed himself off as an inventor and electronics genius. At John's insistence, he was made head of Apple Electronics, but his inventions like a voice-activated phone and 'wallpaper loudspeakers' didn't work. Simon Posthuma, Josje Leeger and Marijke Koger were Dutch designers who shipped up in London after their Amsterdam boutique Trend collapsed in debt. Calling themselves The Fool, they approached The Beatles about a boutique project and from there the expenses went into orbit.

> **"Unless they wanted to hand over three million large ones in tax, The Beatles were advised to invest."**

So the Beatles led by Paul, were genuinely keen to promote new talent. Trouble was, owing to an extended stay on the planet Zog, either they failed to spot con artists or they were taken advantage of by the likes of The Fool, whose notion of their own importance and ability entirely outstripped reality. And as we know, it all went horribly wrong, collapsing in Richard Neville's words "in a confusion of crooked accountants, straw-clutching stunts, snivelling celebrity fuckers".

PHOTOS: REX, PICTORIAL PRESS, HULTON ARCHIVE



BAKER STREET W1

Until a permanent home was found for Apple Corps in 1968, they used the top floor of the Apple Boutique in Baker Street as an office.

MAGICAL MYSTERY TOUR

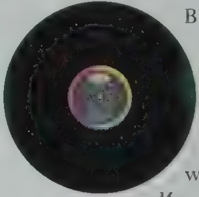
All Aboard The Magic Bus

Magical Mystery Tour isn't simply a sensational soundtrack to the weird and wonderful film that it was written for, but for those revolutionary times that existed when it was released, argues Charles Shaar Murray.

OK, THIS IS A TEST. HANDS UP ALL OF those whose reaction to the death of George Harrison was to pull out some Beatle records and dance to a tune that was a hit before Hear'Say's mothers were born. Yeah, me too. And yet, funnily enough, The Beatles album we kept coming back to round our house wasn't one of The Beatles' acknowledged masterpiece albums. In fact, on its original UK release, it wasn't an album at all. *Magical Mystery Tour*, the soundtrack to The Beatles' late '67 movie of the same name, was originally issued in the UK as a strange hybrid: a 'double EP' in a gatefold sleeve containing the six new tracks developed for the project.

In the US, however, it was expanded into an album via the simple process of including five tracks from uncollected singles: five rather than six because I Am The Walrus had appeared on the flipside of Hello, Goodbye as well as on the double EP (swizz!). Beatles fans have, over the years, rightly railed at the American '60s practice of cutting up Brit albums and salting them with singles in order to squeeze more product out of a single body of work, but in this particular instance, the Yanks got it right. The British mania for excluding previously released singles from albums had thereby left several crucially important tracks floating around loose on 45, scattering a vital era of Beatlework to the (fab) four winds. With Strawberry Fields Forever, Penny Lane, All You Need Is Love, Baby You're A Rich Man and Hello, Goodbye now reunited with their long-lost siblings, a startling album emerges. Or rather, the other half of an already startling album.

> "The US Mystery Tour LP is the other half of the double-album that Sgt Pepper should have been."

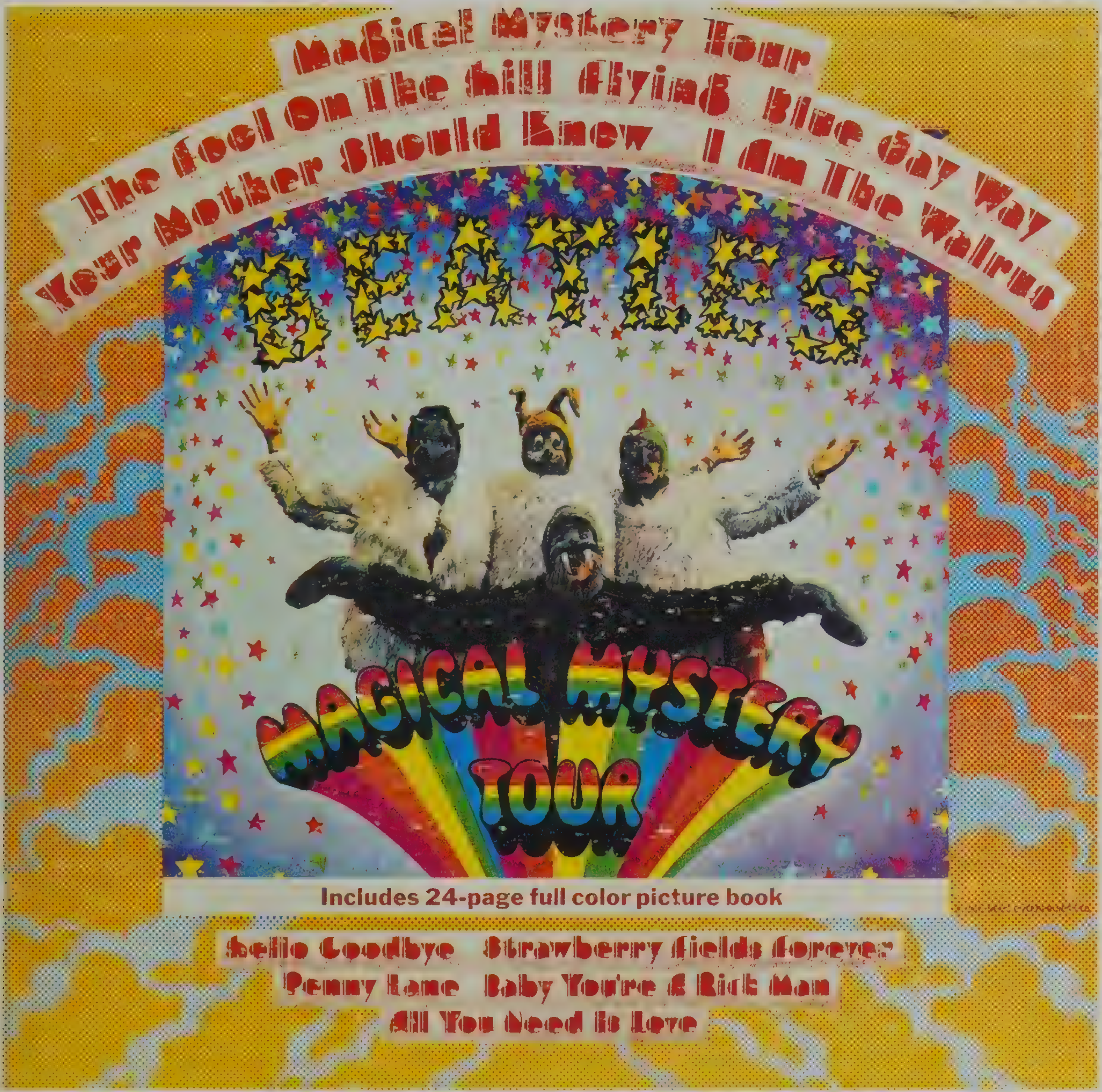


If we consider The Beatles' recordings from late '66 to late '67 as a single project, a single body of work – which, in experiential terms, it was – then the US *Magical Mystery Tour* LP becomes the other half of the double-album that *Sgt Pepper* should have been. Strawberry Fields and Penny Lane were among the first three tracks cut during the sequence of sessions which generated *Sgt Pepper*: a single was needed, so those two epochal pieces were split off from the ongoing project to go their own way on 45 (and then it was kept off the top spot by Engelbert Humperdinck. Laugh? I almost stubbed out my spliff). All You Need Is Love, Marseillaise quote and all, was as much a part of the soundtrack of the summer of '67 as the magisterial album alongside which it marched into the stores. And I Am The Walrus is an awesome bookend to Strawberry Fields as an index of the extraordinary soundscapes of Lennonland: both of them belong as close to A Day In The Life as packaging and programming can bring them.

So what of the rest of the *MMT* album? Specifically,

Recording the promo film for Hello, Goodbye at London's Saville Theatre, November 10, 1967.

PHOTO: APPLE-HULTON ARCHIVE


Magical Mystery Tour
The Fool On The Hill Flying Blue Jay Way
Your Mother Should Know I Am The Walrus
BEATLES
MAGICAL MYSTERY TOUR
Includes 24-page full color picture book
Hello Goodbye Strawberry Fields Forever
Penny Lane Baby You're A Rich Man
All You Need Is Love

what of the original songs cooked up for the incoherent but charming film project with which The Fabs occupied their autumn? The songwriting score was three-in-one in favour of McCartney: the ringer being the collectively-credited instrumental Flying, which sounds like Booker T & The MGs after (a) an intensive course of TM; (b) a serious acid trip, or (c) a prefrontal lobotomy. Lennon fielded I Am The Walrus, an exhilarating and evocative splatter of imagery and wordplay which benefits immensely from no attempt to shovel the glimpse into the ditch of what each line 'means'. My Sweet George contributed the eerie, serpentine Blue Jay Way, a fine and worthy companion for *Pepper's* Within You Without You.

Macca, for his part, weighed in with Your Mother Should Know (no generation warrior he – this warm, yeasty slice of music-hall rooty-tooty mines the same rich

TRACK LISTING

A-SIDE

1. Magical Mystery Tour
Lennon/McCartney
Sung by McCartney

2. The Fool On The Hill
Lennon/McCartney
Sung by McCartney

3. Flying
Harrison/Lennon/McCartney/Starkey

4. Blue Jay Way
Harrison
Sung by Harrison

5. Your Mother Should Know
Lennon/McCartney
Sung by McCartney

6. I Am The Walrus
Lennon/McCartney
Sung by Lennon

B-SIDE

7. Hello, Goodbye
Lennon/McCartney
Sung by McCartney

8. Strawberry Fields Forever
Lennon/McCartney
Sung by Lennon

9. Penny Lane
Lennon/McCartney
Sung by McCartney

10. Baby You're A Rich Man
Lennon/McCartney
Sung by Lennon

11. All You Need Is Love
Lennon/McCartney
Sung by Lennon

MAGICAL MYSTERY TOUR

WHAT THE PAPERS SAID...

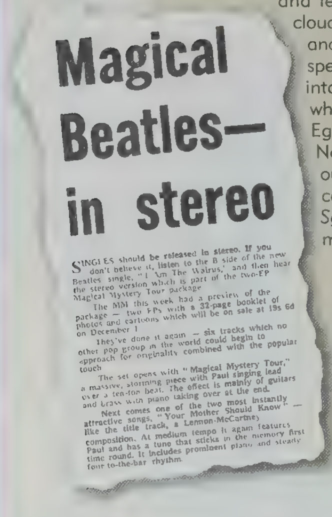
The press loved the magic touches of the new EP.

"The Beatles are at it again, stretching pop music to its limits on beautiful sound canvasses, casting wonderful spells beyond the clouds to turn the dullest plastic disc into a magical mystery tour of sounds fantastic, sounds unbelievable! The four musician-magicians take us by the hand and lead us happily tripping through the clouds past Lucy in the sky with diamonds and The Fool On The Hill, into the sun-speckled glades along Blue Jay Way and into the world of Alice in Wonderland, where the walrus softly croons, I am the Eggman, and Little Nicola cries back, No, no you're not. This is The Beatles out there in front and the rest of us, a cast of millions, in their wake. This is *Sgt Pepper* and beyond, heading for marvellous places."

Nick Logan, NME (November 25, 1967)

"They've done it again – six tracks which no other pop group in the world could begin to approach for originality combined with the popular touch."

Melody Maker, Bob Dawbarn (November 25, 1967)



Magical Beatles— in stereo

SINGLES should be released in stereo. If you don't believe it, listen to the B side of the new Beatles single, "I Am The Walrus,' and then hear the stereo version which is part of the two-EP Magical Mystery Tour package.

The MM this week had a preview of the package — two EPs with a 32-page booklet of photos and cartoons which will be on sale at 19s 6d on December 1.

They've done it again — six tracks which no other pop group in the world could begin to approach for originality combined with the popular touch.

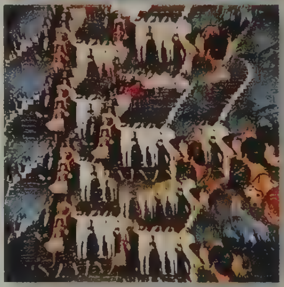
The set opens with "Magical Mystery Tour," a massive, storming piece with Paul singing lead over a ten-ton beat. The effect is mainly of guitars and brass with piano taking over at the end.

Next comes one of the two most instantly attractive songs, "Your Mother Should Know" — like the title track, a Lennon-McCartney composition. At medium tempo it again features Paul and has a tune that sticks in the memory first time round. It includes prominent piano and steady four-to-the-bar rhythm.

SLEEVE NOTES

With its colourful book, *MMT* was certainly a pretty picture.

Magical Mystery Tour
The Fool On The Hill
Flying
Blue Jay Way
Your Mother Should Know
I Am The Walrus
BEATLES
MAGICAL MYSTERY TOUR
Hello Goodbye
Strawberry Fields Forever
Penny Lane
Baby You're A Rich Man
All You Need Is Love



As with *Sgt Pepper's Lonely Hearts Club Band*, The Beatles treated the release of *Magical Mystery Tour* as an event. Emerging in the UK as a revolutionary six-track double EP, expanded to an LP for the American market, the lavish package included a 28-page colour booklet. Like *Sgt Pepper*, printed lyrics were included (for the film songs only in the US), alongside John Kelly's wonderful movie stills and Bob Gibson's whimsical illustrations, which told the Mystery Tour tale in cartoon form, complete with suitably 'storybook' annotations.

It was yet another new look for The Beatles – the front cover didn't even feature the faces of the group, they instead appeared masked, donning animal costumes in a still from a break in filming the I Am The Walrus sequence at West Malling Air Station in Maidstone, Kent.

Richard Fairclough

> "This is the sound of a time when society still seemed to be opening up rather than closing down."

BEATLES
MAGICAL MYSTERY TOUR

vein of nostalgia for the pre-rock, pre-war years as *Pepper's* better-known When I'm 64), the rhapsodic acid pastoralism of Fool On The Hill, and the title tune, wherein his lead vocal at its richest and most 'blaring' meets Lennon's filtered, vinegary backing part in one of the most inspired juxtapositions of Britain's two most distinctive rock voices. The sheer enthusiasm and excitement with which the song welcomes an uncharted but benign future represents the same archetypal '60s vision which informed the original Star Trek: that there is a better world ahead, and that it's gonna be *fun*.

Obviously they were wrong, but what do you expect? They were just pop singers. They were caught up in the intoxicatingly euphoric vortex of an epochal cultural moment. In their work they articulated and cheered its most positive aspects, and by adding their energy to it, they massively increased its momentum and power. Nobody thought that Baby You're A Rich Man was about money. And how *did* it feel to be one of the beautiful people? When we listened to The Beatles, we all were. And would that we all could be again. This music was nothing if not inclusive. A splendid time was guaranteed for *all*.

But these are, as Lou Reed pointed out, "different times". Nowadays, the announcement that "The Magical Mystery Tour is waiting to take you away" seems more like a threat than a promise.

So listen up, bredren and sistren. I'm serious about this. Some of us take it for granted that the music of this period represents a creative peak in the history of post-war pop. Others believe, with equal passion and commitment, that this idea is simply the reactionary nostalgia of senescent baby-boomers unwilling to let go of their (middle) youth and concede that the torch passed long ago. Ultimately, whichever side of this argument you notionally consider yourself to be on is unimportant as long as you take the next chance you get to hear some of the music of this era with fresh ears and an open mind. Don't

PHOTOS: APPLE-HULTON ARCHIVE; REX

Animal magic: the Fab Four in their I Am The Walrus costumes for the record's covershot.

listen to it as nostalgia or retro, an evocation of your youth or your parents', but try to hear it as living music, speaking to you now, in your present. Doesn't matter if it's *Otis Blue* or *My Generation*, *A Love Supreme* or *Are You Experienced?*, *Live At The Regal* or *Highway 61 Revisited*, *Lady Soul* or *Rubber Soul*, *Ogden's Nut Gone Flake* or *Dear Mr Fantasy*, *Disraeli Gears* or *Eight Miles High*, *Pet Sounds* or *Les Filles De Killimanjaro*.

What is overwhelmingly apparent from each and every grove is that this is the sound of a time when society still seemed to be opening up – "I got to admit it's getting better, getting better all the time" – rather than closing down; when what Patti Smith called "the sea of possibilities" stretched to the furthest horizon. It's not all peace-love-and-bananas-man by any means: there's real rage in much of this music, particularly the black music, as well as the starry-eyed Fool On The Hill optimism, but it's a rage that's going somewhere, rage as an energy dedicated to fuelling a generation's cultural and spiritual journey towards a better place and time.

Just try to hear it for what it was and what it meant and it'll break your fucking heart. Or mend it. In Do You Believe In Magic, The Lovin' Spoonful cajoled us to "believe in the magic that can set you free". Even if only for the duration of a particular song, it still can.

TALKING 'SHOP

Tjinder Singh of Cornershop talks about why *Magical Mystery Tour* really is magic!

"I got into The Beatles quite late in the day. Unlike most people I didn't have parents with Beatles albums in their record collections to play. It wasn't until I was 18 and bought up an old boss of mine's record collection that I discovered the *Magical Mystery Tour* LP. What can I say? It's sheer brilliance from start to finish.

"While the film lost a lot of its psychedelic impact when it was first shown on TV in black and white, the album itself is faultless. I Am The Walrus – you can't knock it. The songwriting, the rough and ready production – it's so in-yer-face. There's just nothing to criticise. They wrote the script with this for all future recording and production techniques. It's the typification of attitude and power – the power of the song rather than the power of the music. It's four people really going for it. Lennon's guitar playing is astounding but Ringo is a star too. He plays a real simple beat. You could say he's the pioneer of the hip hop beat. There was a time when the common consensus was that Ringo couldn't play. What's that all about? He's totally unique, a one-off and hip hop has a lot to thank him for.

"All You Need Is Love is the culmination of all their influences, which had gone before them. It has a real Eastern feel to it, a religious feel with all the mantra chanting on it. It's beautiful music and a great sentiment too. Strawberry Fields Forever is fantastic, Paul McCartney's vocals on The Fool On The Hill... I love it. They covered so much ground with just this one album. Remarkable!"

ROLL UP, ROLL UP FOR THE MYSTERY TOUR

With a coachload of jobbing actors and a basic camera crew, The Beatles set off on the Magical Mystery Tour for their biggest trip of all! By Johnny Black.

The Eggmen: recording I Am The Walrus at West Malling Air Station, September, 1967.

If The Beatles' career was laid out in the form of a massive Blackpool rollercoaster, Brian Epstein would be seen to meet his maker just as the carriage hit the top of the highest point on the track. There were peaks still to come, but the general direction from that moment on was downhill, and the biggest, most stomach-churning drop of all was imminent. It was while barrelling down into that dip that Paul McCartney sold the other three Beatles their tickets for the Magical Mystery Tour.

On April 7, 1967, two days after joining his girlfriend, the actress Jane Asher, for her 21st birthday party at The Quorum Restaurant in Denver, Colorado, McCartney began to reflect on the stories he'd been hearing about California's acid-guru Ken Kesey and his hippy cohort, the Merry Pranksters. Their crazed bus-to-nowhere adventures were fast acquiring the status of modern myths, and McCartney reasoned that a similar trip, translated into the somewhat more British context of a Mystery Tour by coach, might serve as a good basic structure for The Beatles' next project.

High over the Atlantic on a return flight to London on the April 9, McCartney borrowed a pad of scrap paper from a stewardess and used it to scribble down some of his rough ideas and started working out the title song, Magical Mystery Tour. By the time the Beatle stepped off the plane at Heathrow he had sketched out plan for a 60-minute TV show, described by Ringo as "one sheet of paper with a circle drawn on it, and it was marked like a clock, except there was only one o'clock, five o'clock, nine o'clock and 11 o'clock. The rest, we had to fill in."

Lennon, perceiving himself as at least an equal partner in The Beatles, didn't take it well when Paul offered him a segment and instructed him to write something for it. In Lennon's own words, "I thought, Bloody hell!" Although he and Harrison grumbled openly about the project, Lennon felt that the band "owed it to the public to do these things" and buckled down to work.

Before the month was out, work had started in Abbey Road on recording Magical Mystery Tour but, before much could be done, a more pressing project took precedence. John and Paul had both written songs to be used on a history-making BBC world-wide satellite broadcast, Our World, in late June. John's contribution, All You Need Is Love, was deemed ideal for the broadcast, leaving Paul's offering, Your Mother Should Know, up for grabs. Almost inevitably, it was incorporated into the Mystery Tour soundtrack.

> **"It was symbolic that the tour ground to a halt with the bus stuck on a bridge."**

Between promoting All You Need Is Love, taking summer holidays and hanging out with the Maharishi, The Beatles made little further progress on Mystery Tour before Brian Epstein died on August 27. Then, just five days later the quartet came together at McCartney's St John's Wood home, to discuss the way forward. McCartney seized the moment to convince the others that they must maintain their momentum, and that the way to do it was to press on immediately with Magical Mystery Tour.

Whether the others liked it or not, Paul was now running the show, although Denis O'Dell, the associate producer of Lennon's solo film project How I Won the War, was drafted in to look after the nuts and bolts. From the start, the production was notable for its lack of not only a script but anything resembling a coherent vision of what it should be. Richard Lester (who had directed both A Hard Day's Night and Help!) recalls how, "I would hear Denis on the phone to Paul, saying, I've found a great place... we're going to film it all in an old off-shore military fortification tower. Then it would be, We're going to Egypt to shoot it in the Pyramids. Then, the next day, they would change their minds. He went crazy. From the moment that they finally decided to make it till the time the first shots were made was only two weeks. It went off totally unprepared and half-cocked."

A cast was rustled up by the simple expedient of rummaging through the actors' directory, Spotlight, a process Ringo described as saying, "Uh, we need someone like that and someone like that, and we needed the large lady as my auntie [Aunt Jessie] 'cause I was gonna play this person with this auntie."

McCartney was also making efforts to involve other like-minded bands in the project, including Traffic and the Jimi Hendrix Experience. "Paul McCartney told me about this little scene he had," said Hendrix, a few years later. "He wanted us to be in this film. We weren't known when McCartney asked us. He was trying to help us, but we got a nice break before they got the movie together."

Traffic got a little bit further down the line, going so far as to film a performance of Here We Go Round The Mulberry Bush, plus sequences in which they chased a globe of the world down a hillside, but their footage ended up on the cutting room floor.

The gaily re-decorated coach, hired from Fox's of Hayes, Middlesex, by NEMS executive Alistair Taylor, set off from Allsop Place, London, on Monday September 11 with a total of 43 persons on board, including a minimal shooting crew of three cameramen and one soundman, for a five-day shoot in Cornwall. Trailing behind came what Beatles' publicist Tony Barrow has described as "an entourage following the coach. Half of Fleet Street took to cars and drove down to the West Country."

It was perhaps symbolic that the tour ground to an unexpected halt the very next day. En route to the first proposed filming location, the annual Widdicombe Fair on Dartmoor, driver Alf Manders took a shortcut along minor back roads which resulted in the bus becoming stuck on a narrow bridge. With the day wasting away, tempers began to fray, but the bridge proved impassable. Manders and the 20-car entourage were obliged to reverse for half a mile before they were able to turn and re-join the main A38.

With the Widdicombe Fair sequence reluctantly abandoned, the coach pressed on via Plymouth to the Atlantic Hotel at Newquay in Cornwall, which would be their base of operations until Friday morning. Given that the first two days had achieved virtually nothing in the way of completed scenes, the next three really had to make up for lost time.

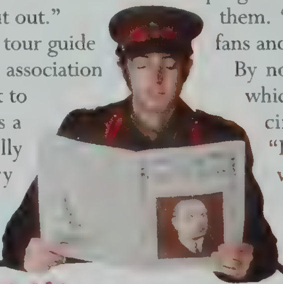
Covering the story for short-lived rock weekly Top Pops was Miranda Ward, who had followed the coach since it left Allsop Place. She recalls the next day (Wednesday) as a frantic burst of activity ➸

PHOTO APPLE/MULTON ARCHIVE

Multi-coloured Beatles: in their I Am The Walrus costumes; and (below) Paul from the recruitment officer scene.

during which McCartney directed humourist/poet/musician Ivor Cutler in a charming romantic interlude with Ringo's 'Aunt Jessie' on nearby Tregurrian Beach, while Lennon took charge of filming comedian Nat Jackley in pursuit of bikini-clad wenches around the hotel swimming pool and along the Cornish clifftops. Neither sequence, however, made it to the version of the film that was first shown on British TV. Indeed, Jackley became one of Mystery Tour's fiercest critics, fuming, "I thought it shocking! I couldn't make head or tail of it. All my comedy stuff – 20 minutes – was cut out."

Ivor Cutler, on the other hand, in the role of the tour guide Buster Bloodvessel, still seems to relish his fleeting association with the Fab Four. "John was the one I found easiest to get along with and I suspect it was mutual. Paul was a very intelligent, shrewd man. His mind was really keen, very much a seeker after information, very aware and alive but, and this is not meant as a criticism, with a mind rather like a machine in some ways, busy synthesizing and correlating all the time."



"Paul had a mind like a machine, always busy correlating & synthesizing."

Miranda Ward, meanwhile, remained at the Atlantic Hotel, where she secured an interview with George for BBC radio, using a reel-to-reel tape machine with which she was completely unfamiliar. "We went to his room and sat cross-legged on the bed. After a couple of false starts George took over the tape machine, set the levels and held the microphone. I kept fluffing my questions. He, with great patience kept re-winding to record over all the fluffs thus giving me the best chance of getting a good interview for broadcast. He was determined that I make it as professional as possible. He also spoke over my voice at times and used my name directly. This, he explained, was to reduce the possibility of the interview being broadcast with my voice cut out and some other DJ 'dropping' questions in to make it sound as if they had done the interview."

Harrison and Ward then sat on the lawn and took afternoon tea for a photo call to accompany the interview. As the photo-session progressed, Harrison kept inviting more and more fans to join them. "He ordered extra pots of tea, poured it himself for the fans and signed autographs for all of them."

By now, an evening routine was beginning to evolve, during which Paul held meetings with the film's technical director, cinematographer Peter Theobalds, and the cameramen. "I ended up kind of directing it," he said later, "even though we said The Beatles had directed it at the end. Just because I was there most of the time and all the late night chats with the cameramen about what we were going to do tomorrow would tend to be me more than the others."

But once again, despite all the activity, by the end of the day there was very little of useable footage actually in the can, except for an argument between Ringo and Aunt Jessie, and some shots of Paul cycling on Porth Beach.

On Thursday, a sequence showing the entire cast piling into one very small tent was successfully completed in a field near Newquay and, that evening, a completely serendipitous filming opportunity fell into their lap. McCartney had always hoped that, in the course of their travels, The Beatles and their attendant throng would make chance encounters which would throw up opportunities to create interesting footage. On this day, by just such a chance, they met Spencer Davis of The Spencer Davis Group.

"I was having a holiday," recalls Davis, "staying with my wife and daughters at the Tywarnhale pub in Perranporth, which was owned by the parents of our roadie, Alec Leslie. I knew The Beatles quite well,

[illegible] George [illegible] of Mystery Tour

[illegible] John [illegible] camera.

so when I heard that they were filming in Newquay I called up and asked their roadie, Mal Evans, what was going on."

Mal immediately invited Spencer over and, while chatting, he invited Paul back to the pub in Perranporth for a drink. "So that night, I'm sitting in the bar when in walks Paul and Ringo. The punters in the pub just couldn't believe it. Ringo stationed himself at the bar, but Paul, being the sort of character he is, just grins at everybody and shouts out, Evening all. He stuck a pint of beer atop the piano and said, I'm the pub pianist and I'm taking requests. Then he sat belting out pub songs all evening with everybody singing along until about two in the morning. But, needless to say, McCartney's free concert for the locals was not committed to film.

Before heading back to London on Friday morning, a crowd sequence was filmed on the steps of the Atlantic Hotel. "It really was a case of the left hand not knowing what the right was doing," recalls Miranda Ward. "The crowd had to give three cheers, but the production had run so over time that the sound man had been obliged to return to London. So I got pressed into service, unpaid of course, to hold up a microphone and record the sound for that little scene."

Filming on the trip back to London provided many yards of footage unused in the finished film, including the band eating fish suppers in a Taunton chippery, but shots of accordionist Shirley Evans entertaining the coach travellers with a selection of singalong favourites, did make the final cut.

Back in Abbey Road, the weekend was taken up with further recording of Your Mother Should Know, but filming resumed on Monday, September 18, in a Soho strip joint, the Raymond Revuebar. Beatles aide Tony Bramwell was charged with the task of booking strippers and recalls "spending the afternoon watching one particular girl take her clothes off time and time again while the Bonzo Dog Doo Dah Band played Death Cab For Cutie. John and George sat there ogling her."

The second major chunk of Mystery Tour location shooting began the next day, in and around Hangar No2, at West Malling Air Station, Maidstone, Kent. Just as it had in Cornwall, The Beatles arrival excited much interest among the locals. "I saw the bus arriving in the village," recalls businessman Tim Baldock. "Ringo and Maureen came to my menswear shop and he bought a mauve and pink round-necked collar shirt for £1.50."

Taking advantage of an almost total lack of security at the Air Station, villagers flooded onto the field, and found themselves in exotic surroundings far removed from the daily routine of rural life. Tim Baldock was surprised to find "flower-painted cars and buses, and long-haired hippies in kaftans and sandals everywhere."

Chris Crampton, a local schoolgirl playing truant with a bunch of friends recalls that "all the wives and girlfriends were there. Cynthia Lennon had Julian with her, and Jane Asher and Patti Boyd were looking very glamorous with their long straight hair and wearing expensive designer mini-dresses that the likes of us could only dream of."

Among Chris's gang of friends was Gill Skinner who found that "the actors and production crew were quite snooty, wouldn't talk to us, but we hung around until The Beatles came out for their lunch break. It was a lovely sunny day, so they sat on the grass lawns and chatted to us, very friendly. George was a bit reserved, and he went off with some woman. Paul was a bit flirty, but John and Ringo were just very funny, a bit of a comic duo. They'd been given bread and butter pudding for lunch, which John hated, so he passed it over to me so, yes, I ate John Lennon's bread and butter pudding."

The affable Ringo was prevailed upon by 13-year-old schoolboy Geoff Steel to give him a ride along the runway in his Mini which "had more sound equipment in that tiny space than I had in my room." Local reporter Peter Rimmer, however, didn't fare so well. "My attempt to interview George Harrison ➜

PHOTOS: APPLE-HULTON ARCHIVE/REX/REDFERNS

"It was chaotic to start with because there had been no script, no continuity notes."

Tickets to ride: a crowd sequence was shot outside the Atlantic Hotel, before getting back on the bus, September 11, 1967.

was brief and to the point. George just looked at me and said, Get a proper job! End of interview."

Despite such distractions, West Malling turned out to be a productive location, providing such scenes as the Magicians' Laboratory, the Recruiting Office, the Tug Of War and the Runway Marathon, although the best-loved segments by far are the two songs, I Am The Walrus and Your Mother Should Know.

"When they filmed I Am The Walrus," says Tim Baldock, "they somehow got up on top of the blast wall which had been built to protect the airfield from attack during the war. Those walls were 30 feet high, solid concrete, so it must have been pretty precarious up there. Paul spent much of the time in a chair on the end of one of those hydraulic lifting arms, shouting directions through a megaphone."

Harrison's favourite scene – "the one of John shovelling the spaghetti on the fat woman's plate" – was shot the same day. Like everything else in Mystery Tour, it had come about in a totally spontaneous fashion. As Paul recalls it, John had "come in and said, Hey, I had this wild dream last night, I'd like to do it. I'm a waiter…' you know? So we just put them in, you know, and it was very haphazard."

The Monty Pythonesque recruiting office sequence, featuring The Beatles' actor friend Victor Spinetti as a crazed army sergeant who ends up shouting at a papier-maché cow, was put in the can on Friday. More significantly, the film's opening shot, in which Ringo buys a Mystery Tour ticket from John, was done at local newsagent Stanley Brown's shop in West Malling High Street. After initially rejecting their request because he was busy, Brown relented and allowed them to return at closing time. "They made a very good impression on me," he says. "They were very polite, and left the shop as they found it." There was no offer of payment but, "as they packed up to leave, somebody handed me a fiver to buy myself a drink."

To Brown's surprise, however, the shop did profit on the deal. When Ringo had paid John in the scene, it was with real money, so, "when we checked the takings at the end of the day, we were thirty bob better off from the ticket money."

The film's big production number, Your Mother Should Know, was done over the weekend. "We had hired dancers from the Peggy Spencer Dance School, and sea cadets," recalls Tony Bramwell. "I had to get a staircase specially built, it was all resting on scaffolding, and the day was spent with The Beatles endlessly going up and down that staircase, miming to the music on loudspeakers, in their white suits."

Maurice Gibb of The Bee Gees still reckons that, "McCartney saw a show of ours at the Saville Theatre, during which I was all in white, you see, and that's where he got his idea to have the guys in white tails for Your Mother Should Know."

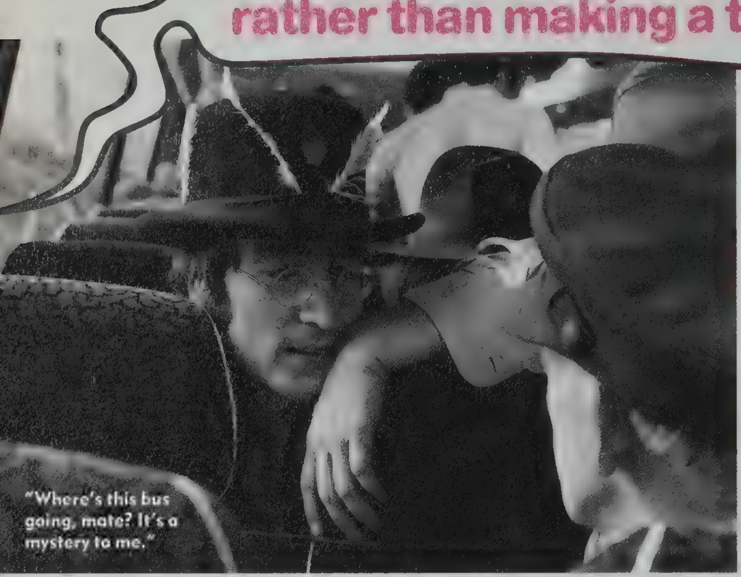
Chris Crampton and her friends were roped in to add more bodies into the finale. "Either side of the staircase were two stages," she remembers, "and we were taught a little dance to do in time to the song. When it ended we had to jump down and run after The Beatles. We were instructed not to get in front of them, but we wanted to be sure we were filmed, so some of us ran ahead."

Tim Baldock and his cronies went one better. "We worked out that if we jumped into the air on every third step, we'd be on camera, and you can see us doing that in the film."

With the bulk of the filming now completed, editing began the next day at Norman's Film Production, in Soho's Old Compton Street. Film editor Roy Benson was initially dismayed by the Herculean task ahead of him. "It was chaotic to start with because there had been no script, and they had no continuity notes, so I was simply presented with hours and hours of film and told to get on with editing it. It took about a week on my own to get the film into ➻

PHOTO REDFERNS

"The film's participants seemed to be taking a trip rather than making a tour."



"Where's this bus going, mate? It's a mystery to me."

PHOTO: PICTORIAL PRESS

some sort of order, then we started work mainly with Paul and John, both of whom were very interested in the technical side of it."

Norrie Drummond, sent along by the NME to report on this process, delivered a vivid word picture. "The room was hot and smoky. Long strips of film hung from steel coat racks, and dozens of LPs lay scattered around the floor. Empty coffee cups were dotted everywhere and ashtrays spilled over with cigarette butts. John and Ringo were sitting on a table watching the film through a viewfinder, while Paul was synchronising the sound of a barrel organ."

Another visitor to Norman's was Lennon's old school chum, Pete Shotton, who recalled in his 1983 book John Lennon – In My Life that John was in a particularly good mood. "He even called out the window to an elderly drunk we heard singing in the street and invited him to join us. The drunk duly shambled upstairs, bottle in hand, to lead John, Paul, George and Ringo through round after round of old drinking songs such as There's An Old Mill By The Stream. He seemed totally oblivious to the identity of his new friends."

Simultaneously, the lavish packaging for the Magical Mystery Tour record release was being readied. "Paul and I were in another little room getting that book together," remembers Tony Barrow. "He spent a lot more time on it than I ever imagined. It pleased me greatly because I thought that he would lose all interest after they'd finished filming because there were so many disasters on that. But Paul saw it through to its conclusion."

As if this wasn't enough, The Beatles were also working on Fool On the Hill, I Am the Walrus, Blue Jay Way and the instrumental Flying, in Abbey Road.

A brief return to West Malling became necessary at the start of October, because they'd forgotten to film pick-up shots with the coach, and other scenes were tacked on during the month in the garden of Ringo Starr's Weybridge home, Sunny Heights, and in Acanthus Road and Lavender Hill, London.

It's indicative of the general lack of organisation that, towards the end of October, another bombshell hit the production. "It was realised that nothing had been shot for Fool On The Hill," explains Tony Bramwell, "so Paul set off for France one day, going back to a hill above Nice which he'd seen on a previous visit. Of course, because The Beatles had become so used to operating with assistants and minders, it never occurred to him to take his passport. Usually someone else would do that for him. When he got to customs he told them his passport was already in France, and when he got to France he told them it was following on from England. I think they were only too happy to let him in."

Although McCartney had steered The Beatles through Mystery Tour, he showed little interest in taking over the day-to-day managerial functions that had been Epstein's province. Others, however, did have their eyes on that job. The notorious Allen Klein was already expressing an interest and there had been one evening after Mystery Tour filming had wrapped for the day, when Epstein's partner Robert Stigwood had come to visit the band. "We were in a hotel having dinner," says their loyal lieutenant Neil Aspinall, "and Robert was intimating that he was now The Beatles' manager because he'd been Brian's partner." The Beatles made it clear, there and then, that whatever stake Stigwood might hold in NEMS, he was not their manager. Given the apocalypse that followed after Klein was invited in by Lennon, Harrison and Starr, it's not difficult to wonder if Stigwood might not, at the very least, have been the devil they knew.

Magical Mystery Tour was released as a uniquely packaged double EP in the UK on 27 November and, with the addition of recent singles and B-sides, as an equally lavish album in the US. In either format, the music represented another high water mark for the band, but the film itself was not to be so well received.

Having bought screening rights for £10,000, the BBC first transmitted it on Boxing Day, December 26, attracting 20 million viewers and almost universally bad reviews.

"Realities are annihilated by cinematic devices," wrote Henry Raynor of The Times, "few of which seem particularly new, and a sort of well-meaning, good-humoured anarchy prevails." Raynor also noted wryly that the participants seemed to be "taking a trip rather than making a tour".

McCartney leapt to his baby's defence on the following day's Frost Programme, explaining that "We tried to present something different for the viewers but, according to the newspapers, it did not come off. We thought we would not underestimate people and would do something new. It is better being controversial than purely boring."

In later years, he began downgrading it with remarks such as, "It was alright, you know, it wasn't the greatest thing we'd ever done. I defend it on the lines that nowhere else do you see a performance of I Am The Walrus. That's the only performance ever. So things like that, I think, are enough to make it an interesting film."

Even though Steven Spielberg has described Magical Mystery Tour as a film that he and his generation of film-makers took note of while learning their craft, some of McCartney's most recent pronouncements see him consciously distancing himself from it. "I'm not sure whose idea Magical Mystery Tour was," he says in the Anthology book, "It could've been mine, I'm not sure whether I wanna take the blame for it, you know. Umm, we were all in on it, but a lot of that stuff at that time could've been my ideas 'cause I was coming up with a lot of, sort of, concepts."

Maybe it's time for him to come up with the concept that it's OK to fail every once in a while. After all, even if no respectable film critic would claim any great artistic merit for Magical Mystery Tour, its quirky charms have been lent a rosy glow by the passage of the years. To the world's legions of Beatlefans, it's the home movie we all wish we could have made.

Thanks to John of Platt Comstock Lode; Sandy Brown of Disc; Jimmy Shapland of the Cornish Guardian; Vernon Leonard of The Grapevine; Mick Newton. ■

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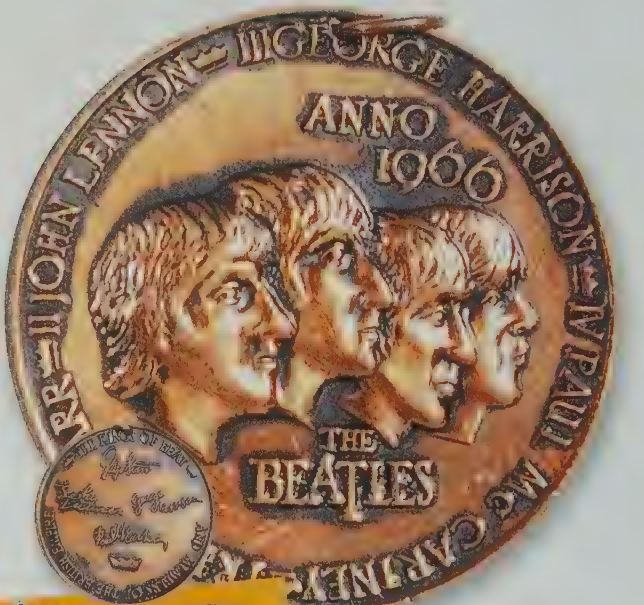
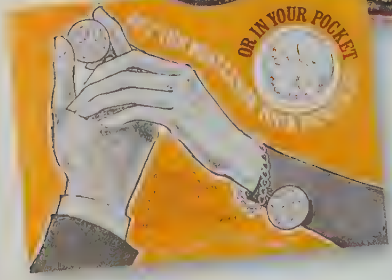
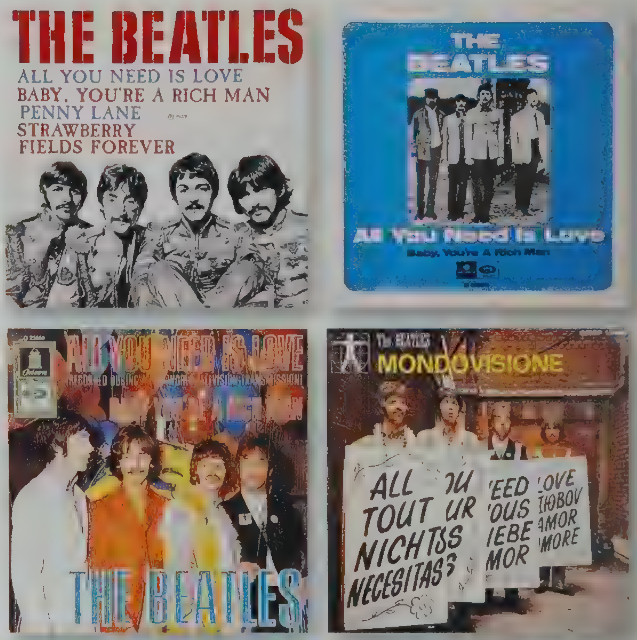
Money! It's what we

From coat-hangers to coins, record boxes to blow-up dolls, the weird and wonderful world of Beatles memorabilia from 1965-67 can be both expensive and esoteric. Here, Fabs collector Pete Nash guides us through some of the outer reaches of his secret stash of Beatles booty...


JOHN LENNON
GEORGE HARRISON
PAUL McCARTNEY
ANNO 1966
THE BEATLES


OR IN YOUR POCKET


THE BEATLES
ALL YOU NEED IS LOVE
BABY, YOU'RE A RICH MAN
PENNY LANE
STRAWBERRY FIELDS FOREVER
THE BEATLES
All You Need Is Love
Baby, You're A Rich Man
ALL YOU NEED IS LOVE
THE BEATLES
MONDOVISIONE

THE BEATLES
ALL YOU NEED IS LOVE, BABY, YOU'RE A RICH MAN.

Beatles coin

Value: £75

Above: this rare 1.5-inch brass medallion, commemorating the 1966 German tour, features noble embossed Beatle profiles. Along with four fab signatures, the flipside also bears the legend Members Of The British Empire and Kings Of Beat. Left: a mail-order advertisement for a similar British silver coin.

Tickets

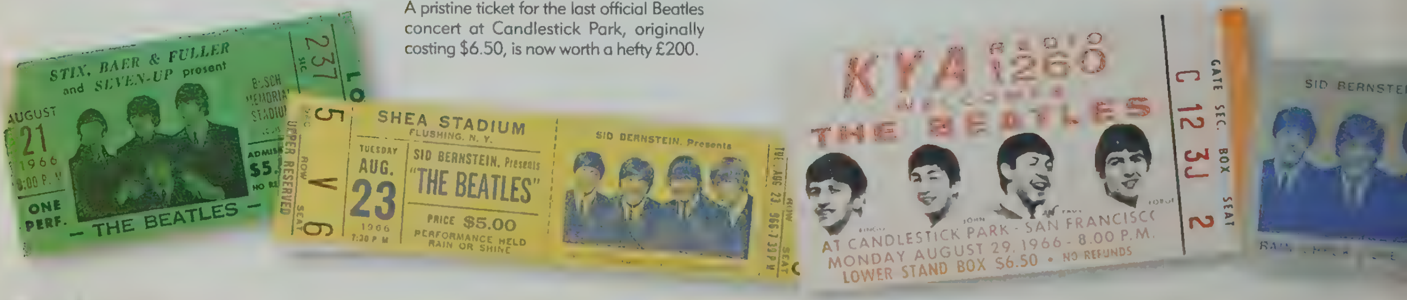
Value: £80-£200

Beatles concert tickets are hard to come by. Admittance to the Suffolk Downs Race Track would have set you back $5.75 in August 1966; they're now worth £80 each. A pristine ticket for the last official Beatles concert at Candlestick Park, originally costing $6.50, is now worth a hefty £200.

All You Need Is Love singles

Value: £25-£60

This colourful selection of picture sleeves comprises (clockwise, from top left) a Brazilian EP (£40); a rare Swedish edition (£40) – featuring a still from the Strawberry Fields promo; a 7-inch (£25) issued on Italian Parlophon with The Beatles beneath the Our World logo, the rarest of the lot; a Norwegian pressing (£60); and a West German single (£25) with a scene from the Our World broadcast.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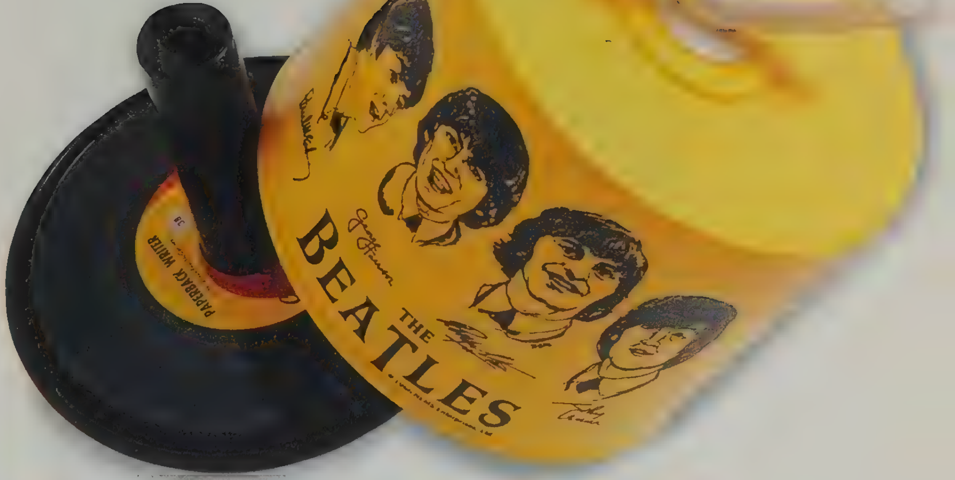
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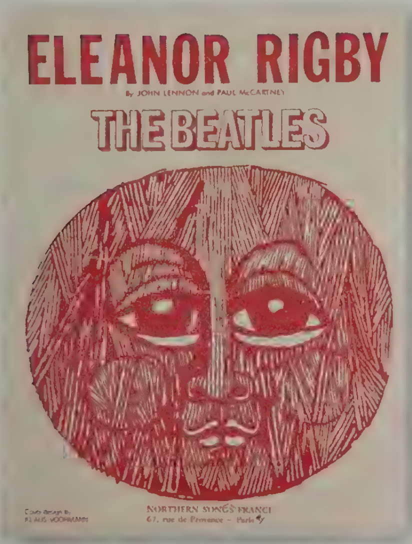
THE BEATLES


ELEANOR RIGBY
By JOHN LENNON and PAUL McCARTNEY
THE BEATLES
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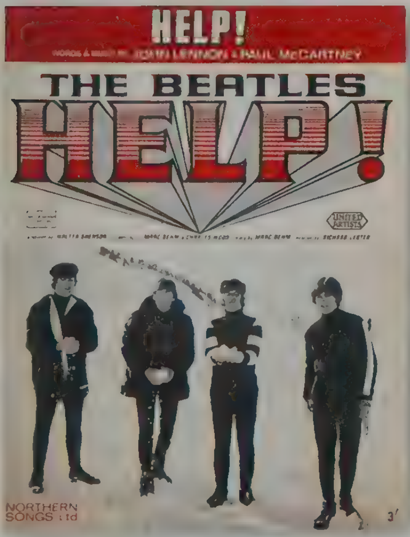
67, rue de Provence - Paris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WORDS & MUSIC BY JOHN LENNON & PAUL McCARTNEY
THE BEATLES
HELP!
UNITED ARTISTS
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3/

Eleanor Rigby and Help! sheet music

Value: £20

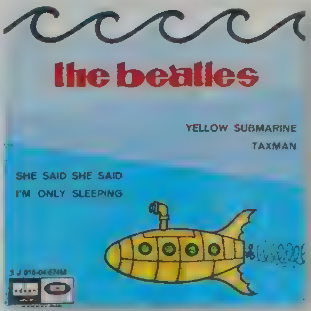
Though overlooked by collectors in the past, original Beatles music sheets are becoming highly sought-after. The remarkable image on the front is known as the Wood Face and is one of a set of four images created by Beatles' buddy Klaus Voorman to accompany sheet music from the *Revolver* album (for which he also designed the sleeve). Others in the set are: Wool Face, Triangle Face and Sun Face.

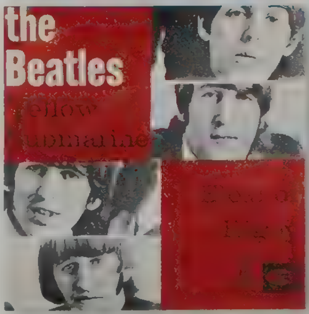
Boasting a mischievous promo shot for The Beatles' second feature film, Help!, with the track-suited Fabs about to pelt the photographer with snowballs, this song sheet also contains the complete lyrics and chord progressions for the smash-hit single, which makes it a boon for all fledgling guitarists trying to get their heads, and fingers, around George Harrison's famous tumbling guitar riff.

Record Box

Value: £175

By 1967, The Beatles' merchandising machine had eased up, however, it began with renewed vigour in 1968 when everyone wanted their own yellow sub. This American Disc-Go-Case, issued by Charter Industries in 1966, will provide a loving home for your favourite Beatles singles (as long as you remove the centres).


the beatles
YELLOW SUBMARINE
TAXMAN
SHE SAID SHE SAID
I'M ONLY SLEEPING


the Beatles
Yellow Submarine
Eleanor Rigby

Yellow Submarine singles

Value: £45-£60

Two more handsomely packaged foreign picture sleeves include (top) a Spanish EP (£45) with two additional tracks from *Revolver* and, on the sleeve, an early incarnation of the cartoon yellow submarine which was used to promote the single, and another very rare Norwegian version with closely-cropped portraits by photographer Robert Whitaker, currently worth £60 in mint condition

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GIRL
NOWHERE MAN
THINK FOR YOURSELF
IF I NEEDED SOMEONE

GIRL
PARLOPHONE

THE BEATLES
WHAT GOES ON
NOWHERE MAN
Capitol

THE BEATLES
NOWHERE MAN
NOWHERE MAN
DRIVE MY CAR
RUN FOR YOUR LIFE
YOU WON'T SEE ME

beatles
BAD BOY
I'M LOOKING THROUGH YOU
IN MY LIFE

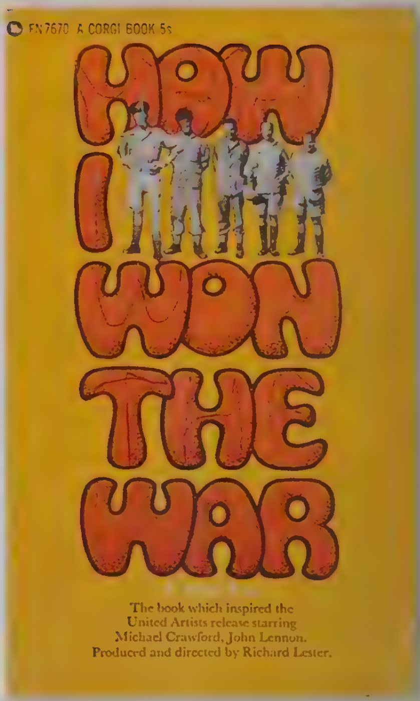
BAD BOY
THE BEATLES
YOU'VE GOT TO HIDE YOUR LOVE AWAY
NORWEGIAN WOOD - WHAT GOES ON

Norwegian Wood
The Beatles

Various records

Value: £30-£65

This selection of foreign picture sleeves, all from 1965, includes (clockwise from top left) a Spanish EP (£50) featuring Girl and other tracks from *Rubber Soul*, a similar but ultra-rare EP (£65) from Portugal which, with its stretchy lettering, looks like *Rubber Soul*'s little sister, a highly collectable Dutch EP (£50), another EP (£40) from Holland featuring Bad Boy, an Australian EP (£30), a rare Swedish EP (£60), and a US single, which should prove easier to find, worth £30.


FN 7670 A CORGI BOOK 5s
HOW I WON THE WAR
The book which inspired the United Artists release starring Michael Crawford, John Lennon. Produced and directed by Richard Lester.

How I Won The War book

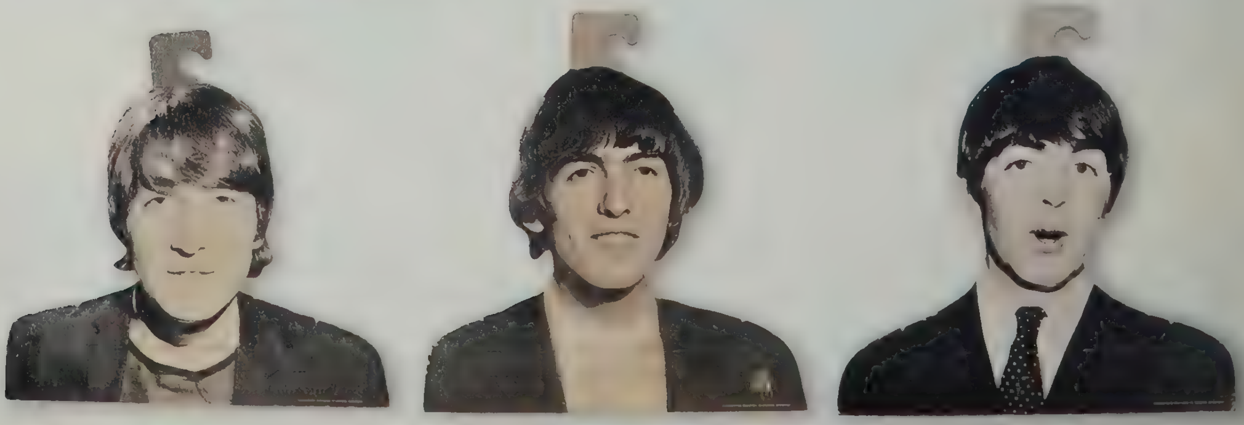
Value: £20

The literary account of Musketeer Gripweed and The Third Troop's contribution to the war effort is, perhaps, of lesser interest to Beatles collectors than the dark anti-war comedy which reunited director Richard Lester with Roy Kinnear and John Lennon. This 1967 film tie-in edition of Patrick Ryan's original novel, though not particularly rare, failed to go beyond a first edition.

Beatles hangers

Value: £100-£120

This extremely rare set of coat-hangers was originally produced in the UK for boutiques by Saunders Enterprises in 1967. Each hanger features a 16-inch high double-sided black and white portrait of a Beatle from a slightly earlier period, although Ringo has got with the programme and is sporting the outfit he wore during the Our World performance.



THE BEATLES
WE CAN WORK IT OUT
DAY TRIPPER

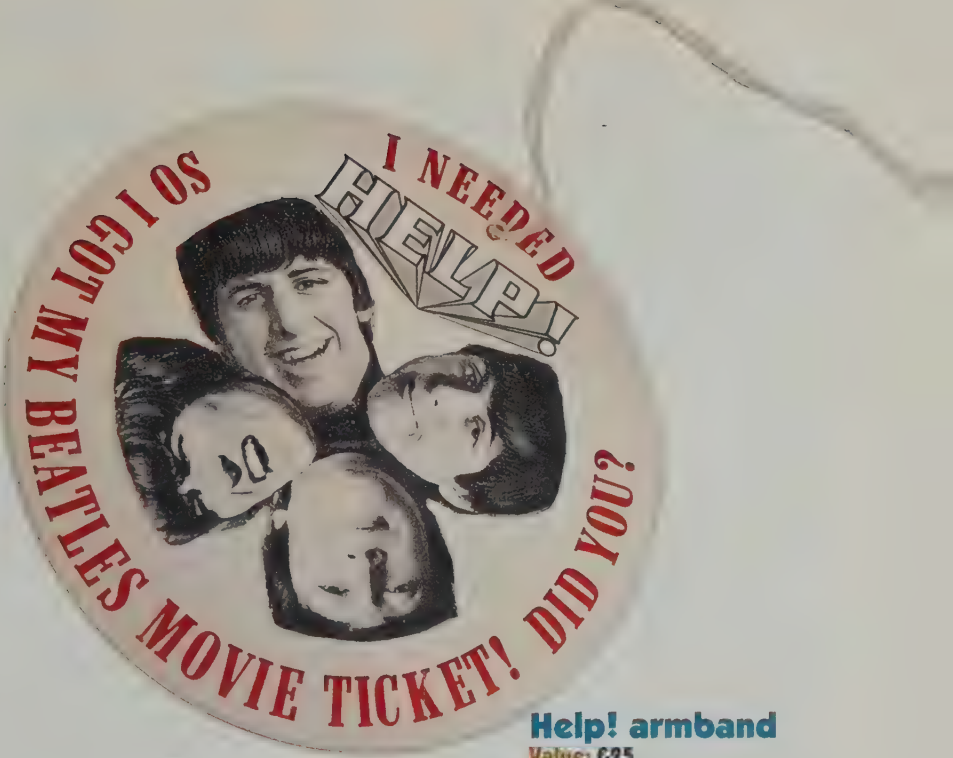
DAY TRIPPER
WE CAN WORK IT OUT
THE BEATLES

恋を抱きしめよう
デイ・トリッパー

Day Tripper records

Value: £25-£65

Beatles singles issued in America by Capitol Records are collectable but not particularly scarce. The record pictured top is worth £25 while the Portuguese EP, below it, featuring peek-a-boo Beatles on the sleeve, is worth as much as £65. The Japanese single (bottom), put out by Odeon Toshiba EMI, depicts the boys in vaudevillian mode on the Morecambe & Wise Show in 1963 and is worth £60.


I NEEDED HELP! SO I GOT MY BEATLES MOVIE TICKET! DID YOU?

FANTASY
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LONELY HEARTS
CLUB

Sgt Pepper's badge

Value: £20

Fantasy were a popular brand of sew-on patches in the mid-to-late '60s. In 1967 they created this Sgt Pepper badge which faithfully reproduces the original artwork from the LP's cut-out sheet. There are still plenty of these around, some still adhering to their original owners' clothes no doubt, although one in its original packet and in mint condition will currently fetch £20.

Help! armband

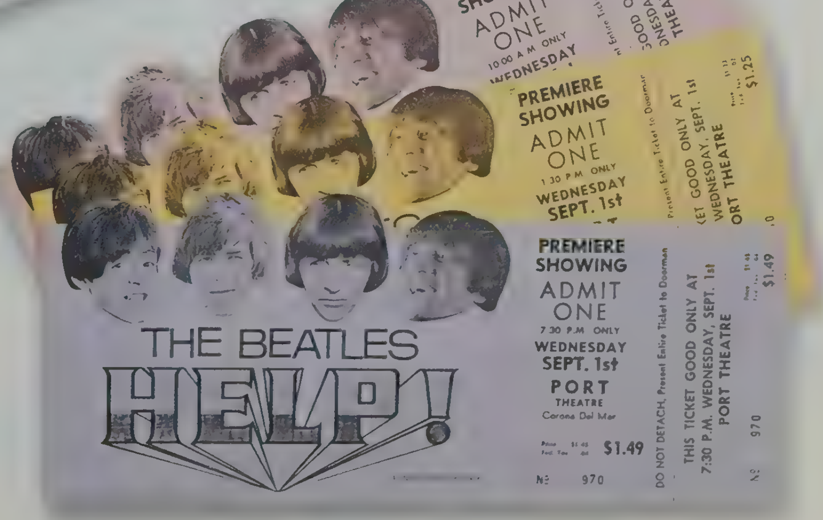
Value: £25

Part costume jewellery, part unashamed merchandising, this armband measuring 3.75 inches in diameter was issued to American movie-goers when they bought tickets for The Beatles' second feature film, Help!.

Tickets

Value: £20

These well-preserved tickets for the American premiere of Help! belong with the armband shown above. The original price of admittance for this event (which was not attended by the Beatles) was $1.49. An original, mint condition ticket like these is now valued at £20.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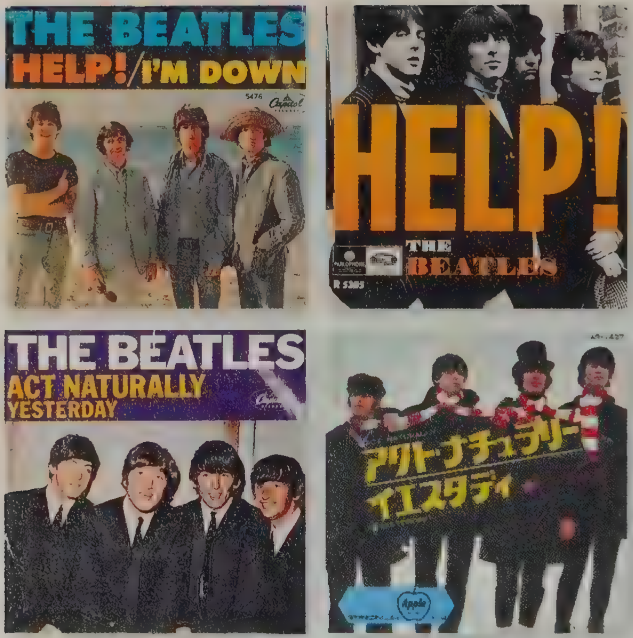
DO NOT DETACH. Present Entire Ticket to Doorman
THIS TICKET GOOD ONLY AT 7:30 P.M. WEDNESDAY, SEPT. 1st PORT THEATRE

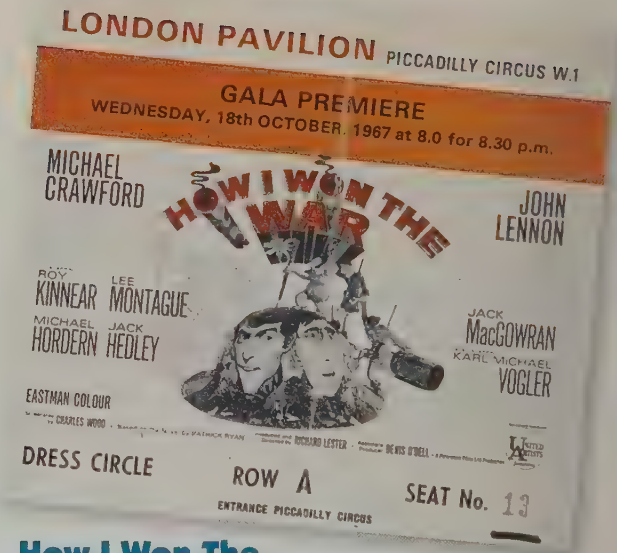

THE BEATLES
HELP!/I'M DOWN
HELP!
THE BEATLES
THE BEATLES
ACT NATURALLY
YESTERDAY
アクト・ナチュラリー
イエスタディ

The Beatles
Yesterday
And Today

Various records

Value: £25-£7,000

This selection of singles from 1965 comprises (clockwise from top left) a fairly common US picture sleeve (£25) issued by Capitol, a rare Swedish disc currently valued at £40, a much sought-after Japanese issue (£55) featuring a publicity shot for Help!, a mono edition of the notorious Butcher Sleeve album (£7,000) with tracks culled from *Help!*, *Rubber Soul* and *Revolver*, and another American Capitol single which, again, will fetch about £25.



LONDON PAVILION PICCADILLY CIRCUS W.1

GALA PREMIERE

WEDNESDAY, 18th OCTOBER. 1967 at 8.0 for 8.30 p.m.

MICHAEL CRAWFORD

HOW I WON THE WAR

JOHN LENNON

ROY KINNEAR · LEE MONTAGUE · MICHAEL HORDERN · JACK HEDLEY · JACK MacGOWRAN · KARL MICHAEL VOGLER

EASTMAN COLOUR

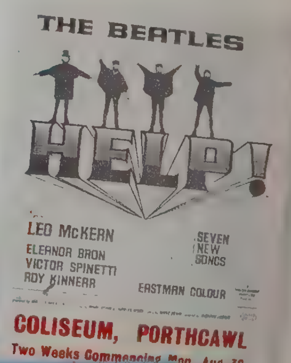
DRESS CIRCLE · ROW A · SEAT No. 13

ENTRANCE PICCADILLY CIRCUS

How I Won The War ticket

Value: £200-£250

This was issued at the UK gala premiere of John's only non-Beatle acting role. A mint specimen like this, featuring a cartoon image of the newly bespectacled Lennon, is now extremely rare.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HELP!
LEO McKERN
ELEANOR BRON
VICTOR SPINETTI
ROY KINNEAR
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EASTMAN COLOUR
COLISEUM, PORTHCAWL
Two Weeks Commencing Mon., Aug. 30

THE BEATLES
HELP!
LEO McKERN
ELEANOR BRON
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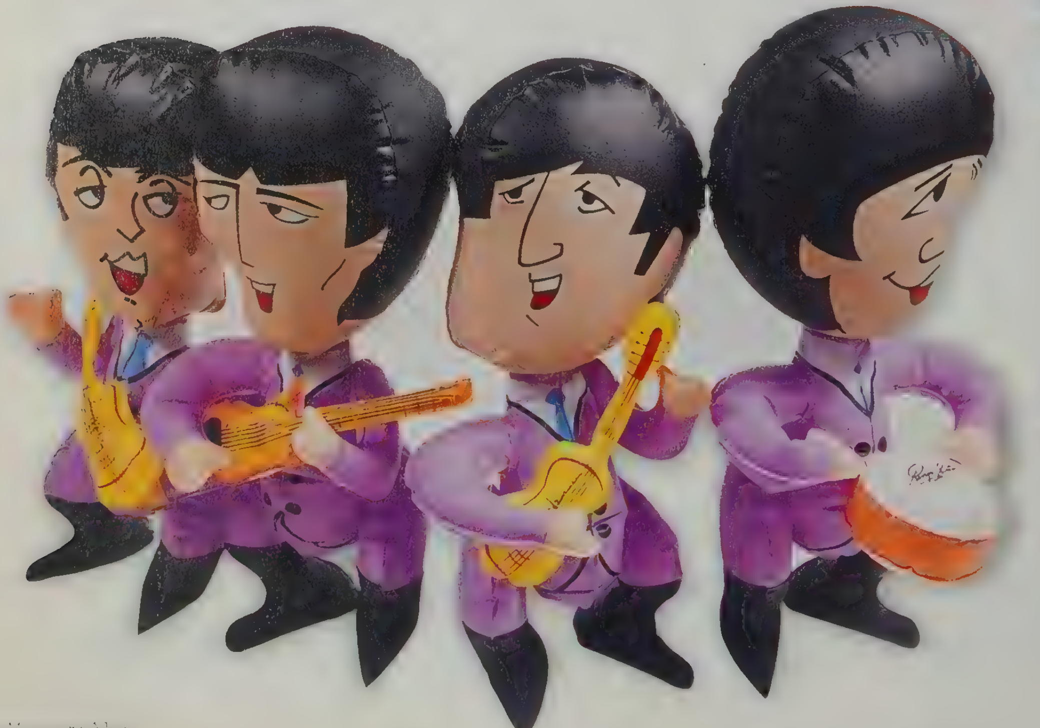
ROY KINNE
EASTMAN COLOUR
ROYAL WORLD PREMIERE
LONDON PAVILION

LONDON PAVILION
ROYAL WORLD PREMIERE
THE BEATLES
HELP!
STALLS ROW N
SEAT No. 30
3 gns.

Help! postcard, ticket and programme

Value: £55-£400

This selection of memorabilia from the movie Help! includes (clockwise from top) an original handbill postcard (£55-60) with a black and white portrait of the four stars on the reverse, a rare-as-hen's-teeth ticket for the London Pavilion's Royal premiere (attended by all four Beatles in 1965) will fetch an amazing £350-400, and an equally coveted programme now worth a whopping £300.



Beatles dolls

Value: £150

These mail-order inflatable dolls produced for the US market were as anachronistic in 1966-67 as the animated cartoon series on which they were based. In one episode, the series, produced by TVC Ltd, depicted these 1963-era Beatles singing Strawberry Fields Forever. Each doll is an impressive 13 inches high. A complete set would have been yours in exchange for $2 and some Nesquik or Lux soap coupons.

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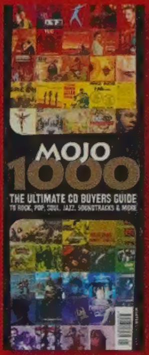
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We Love You

She was with The Beatles when it all happened. Now, Marianne Faithfull looks back on those heady days.

Legends, as can be the case, are sometimes true and often wonderful. I don't know about the LSD bit – everybody kept it back around me because I was so much younger, a little angel on my pedestal – but I do know that one day, quite early on, The Beatles met Bob Dylan whilst changing planes, and the rest is history. Because before that the drug of choice had been alcohol and maybe speed. The Beatles, I remember, always drank the same thing, rum and coke, and they took reds, whatever they were. And then psychedelia happened. One minute it was just there, and it blew everyone – everything – away.

Apart from The Beatles being the greatest rock'n'roll band in the world, I was very lucky to have known them when I did, because it was just at a time when I was starting to learn my craft. My apprenticeship was spent going to sessions like Lovely Rita and A Day In The Life – and many other great sessions. In spite of all the competition that went on between bands – and still does – they were always dropping into my sessions and I into theirs. Because I was a girl and was not considered serious, I was actually free to move around, and of course I did. I went to sessions by The Who, I went to a lot of the Stones' sessions, but the ones that were the most fascinating – until a little bit later on when *Beggars Banquet* started to get really interesting – were The Beatles' sessions. They were doing things that really hadn't been done before. They were looking *forward* like nobody else. And I would just sit there and watch.

> "Those were interesting times and psychedelia was an interesting movement. The Beatles did it really well, better than the Stones, I'm afraid."

I was particularly good friends with Paul. I even managed to get on quite well with John – he was very angry and a little bit frightening to me because I was only young. But Paul was extremely kind to me. Paul and John were the first Beatles I met; my boyfriend John Dunbar knew Jane Asher's brother Peter, of Peter And Gordon. And I loved Yesterday and wanted to do it – looking back on it, my version is probably too grandiose, but that's life.

In those days it was like a village – we were all friends, everybody knew everybody – and so of course I was in the crowd for All You Need Is Love. You can hardly see me but I was there, just a little twinkling presence. And, of course, I was there with everybody for A Day In The Life. On Yellow Submarine I was doing backing vocals, and making noises; John would be going, 'Come on, no shyness, just do it!' But then you would do anything for them. They were The Beatles.

I remember us all getting onto a train and going to Bangor to see the Maharishi, rather like a school trip. And, as it happened, this conference was being held in a school that was closed for the summer holidays. Paul was very cynical, but Patti and George were the real spiritual seekers. John, too, in his own way. When we got to the school what really annoyed me, I recall, was that Mick [Jagger] and I weren't allowed to sleep together because we weren't married, and since we were passionately in love at the time, we thought this was a very poor show.

I remember very little about the Maharishi because the weekend was so traumatic – it was there that the news came that Brian Epstein had died. It was simply terrible how lost, how heartbroken, The Beatles were. They kind of went into close family mode from the sorrow and pain. And Mick and I did what we felt was the best thing to do, which was to say very little, just try to support our friends. It was terrible. But even more terrible was to see how the Maharishi tried to come straight in there and say, 'Oh well, Brian Epstein's dead, I'll do it for you' – and they were so vulnerable that they fell for it. But then we were all very, very young.

It's hard to describe exactly how The Beatles changed in those few years when you are changing so much yourself. I would say that they became much more peaceful, community-centred, much more full of love. John stopped drinking so much. There was much less aggression. As for the music, I don't know if it necessarily got better, because the pre-psychedelic records are absolutely wonderful. It got different. Those were very interesting times and psychedelia was an interesting movement, and The Beatles did it really well – I have to say, to be fair, better than the Stones, I'm afraid.

The Beatles weren't that different stoned and they weren't that stoned, really; they were like everyone else in London at the time. They turned it into great art.

Marianne Faithfull

Marianne Faithfull
London
February 2002

PHOTOS: MARY McCARTNEY DONALD, GERED MANKOWITZ

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